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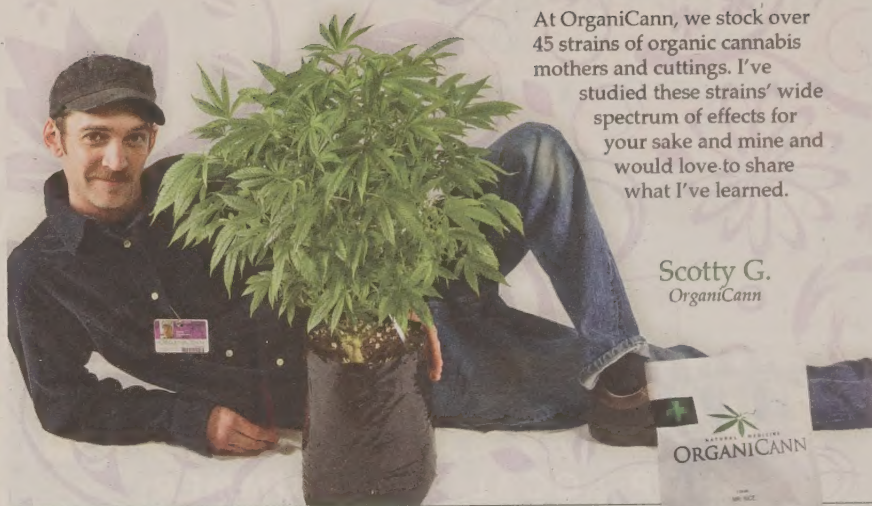


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EDITOR'S NOTES

CONT>

with aggressive, effective government action: by taxing the great wealth when it comes in (as income) and when it goes out (as estates) — and then, through a democratic process involving elected representatives, deciding where the money should go.

The Bill and Melinda Gates Foundation is wonderful, I guess, but it won't provide mental health care for homeless people in San Francisco. That's a government job. It also won't ensure that every kid in America gets quality preschool, good teachers, schools that aren't falling apart, and access to a college education. That's what we pay taxes for.

But wait a minute. There's never enough money for these things, because we keep cutting taxes on the rich. Instead, these guys can give money to their own pet projects — and pay no taxes at all. It's charity! It's a tax write-off!

I wanna throw up. **SFBG**

ATTORNEY

CONT>

• Stop the pot busts — and don't try to undermine Prop. 19. Even after U.S. Attorney General Eric Holder made clear that he isn't interested in harassing medical cannabis operations, local growers and outlets remain fearful of federal prosecution. And if the state's voters legalize pot this fall, as appears likely, the weed will still be illegal under federal law. Haag needs to let the FBI and Drug Enforcement Administration know that she's not going to take any cases involving legitimate medical marijuana operations — and that she won't use her office to undermine state law if Prop. 19 passes.

Of course, if the U.S. attorney's office stops wasting time and money cracking down on pot growers and immigrants, the lawyers who work under Haag may have time to do some more relevant and worthwhile law enforcement. They could, for example, start looking into enforcing a federal law called the Raker Act, which requires San Francisco to operate a public power system. **SFBG**

NURSES

CONT>

of CNA members but refused CNA's offer to meet with nurses in unscripted forums instead.

It turned out she just wanted to bully nurses, not actually talk to them. So Whitman began to bombard registered nurses in the state with multiple attack mailings and phone calls from a purchased outside list (is there anything she can't or won't buy?), and created a union-busting "nurse" website. What next, an enemies list?

In addition to reservations about Whitman's temperament, attitude toward her opponents, and her royal pretensions, nurses have significant concerns about her policies as well, including her plans to:

• Slash 40,000 state jobs, creating hardship for thousands of additional California families in the midst of our ongoing recession, just as she sent 40 percent of company jobs overseas as the chief executive of eBay.

• Freeze regulations opposed by her CEO friends, presumably including many that will impair workplace safety rules, clean air and water requirements, and protections against food toxins.

• Suspend California's new law to reduce greenhouse gases and the impact of climate change.

• Expand tax breaks for corporations and multimillionaires while pushing even deeper cuts in critical safety-net programs that will punish the most vulnerable Californians.

• Make new budget cuts that will likely reduce education funding by some \$7 billion.

• Roll back public pensions, even for those who have sacrificed pay or other benefits for a more secure retirement.

• End workplace standards such as guaranteed meal and rest breaks and overtime pay.

All these programs have a common theme: they're the wish list of the corporate CEOs who for the past seven years have taken residency in the governor's office under Arnold Schwarzenegger. And they want more.

With Whitman, they would get it. Her pledges to "streamline" regulations, slash corporate taxes, and curtail workplace economic and safety standards, reflect the corporate agenda Whitman embodies and an escalation of the policies that have plagued our state under Schwarzenegger.

The troubling combination of Whitman's sense of entitlement, intolerance of critics, and corporate to-do list are an ominous mix for California. She may be rich enough to rule, but her character and values say we should all be wary. **SFBG**

Zenei Cortez is a registered nurse and co-president of the California Nurses Association.

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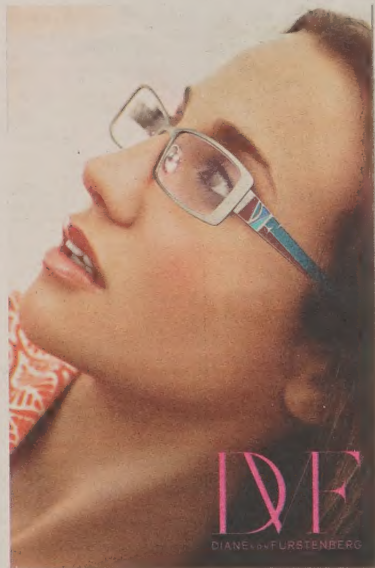
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

By Steven T. Jones
steve@sfbg.com

DRUGS With polls showing that California voters are probably poised to approve Proposition 19 in November and finally fully legalize marijuana, this should be a historic moment for jubilant celebration among those who have long argued for an end to the government's costly war on the state's biggest cash crop. But instead, many longtime cannabis advocates — particularly those in the medical marijuana business — are voicing only cautious optimism mixed with fear of an uncertain future.

Part of the problem is that things have been going really well for the medical marijuana movement in the Bay Area, particularly since President Barack Obama took office and had the Justice Department stop raiding growing operations in states that legalized cannabis for medical uses, as California did through Proposition 215 in 1996.

In San Francisco, for example, more than two dozen clubs form a well-run, regulated, taxed, and legitimate sector of the business community that has been thriving even through the recession (see "Marijuana goes mainstream," Jan. 27). The latest addition to that community, San Francisco Patient and Resource Center (SPARC), opened for business on Mission Street on Aug. 13, an architecturally beautiful center that sets a new standard for quality control and customer service.

"This is the culmination of a 10-year dream. We're going to have a real community center for patients with a great variety of services," longtime cannabis advocate Michael Aldrich, who cofounded SPARC along with Erich Pearson, told us at the club, which includes certified laboratory testing of all its cannabis and free services through Quan Yin Healing Arts Center and other providers.



High time

California could legalize pot this fall — so why are medical marijuana providers grumbling?

Yet cash-strapped government agencies have been hastily seeking more taxes and permitting fees from the booming industry, particularly since the ballot qualification of Prop. 19, an initiative that was written and initially financed by Oaklander University

founder Richard Lee that would let counties legalize and regulate even recreational uses of marijuana.

Oakland, Berkeley, Richmond, and other California cities have placed measures on the November ballot to tax marijuana

sales, and the Oakland City Council last month approved a controversial plan to permit large-scale cannabis-growing operations on industrial land (see "Growing pains," July 20).

In an increasingly competitive industry, many small growers fear they'll be put out of business and patient rights will suffer once Prop. 19 passes and counties are free to set varying regulatory and tax systems, concerns that have been aired publicly by advocates ranging from Prop. 15 author Dennis Peron to Kevin Reed, founder of the Green Cross medical marijuana delivery service.

"It's tearing the medical marijuana movement apart," Reed told the Guardian. "It's a little scary that we're going to go down an uncertain road that may well scare the hell out of mainstream America." Indeed, U.S. Attorney General Eric Holder — who ended the raids on medical marijuana growers — has said the feds may reengage with California if voters legalize recreational weed.

Yet Lee said people shouldn't get distracted from the measure's core goal: "The most important thing is to stop the insanity of prohibition." He expects the same jurisdictions that set up workable systems to deal with medical marijuana to also take the lead in setting rules for other uses of marijuana.

"It will be just like medical marijuana was after [Prop.] 215, when a few cities were doing it, like San Francisco, Oakland, and Berkeley," Lee told us. "And for cities just coming to grips with medical marijuana, it will be clean-up language that clarifies how they can regulate and tax it."

Indeed, the tax revenue — estimated to be around \$2 billion for the state annually, according to the California Legislative Analyst's Office — has been the main selling point for the Yes on 19 campaign (whose website is www.taxcannabis.org) and Assembly Member Tom Ammiano, who

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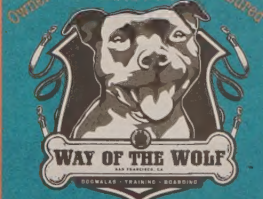
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ALERTS

By Paula Connelly
alert@sfbg.com

THURSDAY, AUG. 19

Celebrating Young Activists
Mingle with environmental activists and community group members of all ages at the networking event Celebrating Young Activists: Building a Green Movement and Changing the World. The event features talks by inspirational young leaders, winners of the Brower Youth Awards, environmental and social justice organization information tables, and live jazz.
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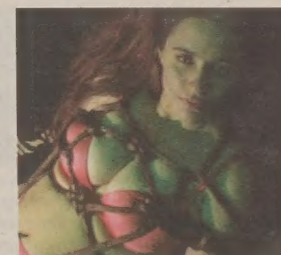
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Marijuana CONT.

authored bills to legalize marijuana and has current legislation to set up a state regulatory framework if Prop. 19 passes.

"It makes it more seductive," Ammiano said of revenue potential from legalized marijuana. "I've been working with Betty Yee [who chairs the California Board of Equalization, the state's main taxing authority] on a template and structure for taxing it."

Reed and others say they fear taxes at the state and local levels will drive up the price of marijuana, as governments have done with tobacco and alcohol, and hinder access by low-income patients. But Ammiano scoffed at that concern: "Even with the tax structure on booze, there was no diminishing of access to booze."

Pearson said he believes Prop. 19 will actually help the medical marijuana industry. "Anything that takes the next step toward legalizing recreational use only helps medical cannabis," he said. Pearson moved to California to grow medical marijuana more



Erich Pearson (left) recently opened the San Francisco Patient and Resource Center, a beautiful facility that features a wide variety of cannabis strains, each one tested for contaminants and THC content.

GUARDIAN PHOTO BY BEN HOPFER

than 10 years ago, at a time when the federal government was aggressively trying to crush the nascent industry.

"When you're packing up and running from the DEA all the time, you're not thinking about

the quality of the medicine. You're trying to stay out of jail," Pearson said. "Now, we can be transparent, which is huge."

Like most dispensaries, SPARC is run as a nonprofit cooperative where most of the

growing is done by member-patients. Speaking from his office, with its clear glass walls in SPARC's back room, Pearson said the Obama election ushered in a new openness in the industry.

"Everything is on the books now, whereas before nothing was on the books because it would be evidence if we got busted ... We are allowed to have banks accounts; we're allowed to use accountants; I can write checks; we can talk to government officials," Pearson said. "It helps with the public and governments, where they see the transparency, to normalize things."

He also said Prop. 19 will only further that normalizing of the industry, which ultimately helps patients and growers of medical marijuana. SPARC, for example, gives free marijuana to 40 low-income patients and offers cheap specials for others (opening day, it was an eighth of Big Buddha Cheese for \$28) because others are willing to pay \$55 for a stinky eighth of OG Kush.

"Our objective here is to bring the cost of cannabis down. We can subsidize the medicine for people who can't afford it with sales to people who can," Pearson said, noting that dynamic will get extended further if the legal marketplace is expanded by Prop. 19.

While Pearson strongly supports the measure, he does have some minor concerns about it. "The biggest concern is if local governments muddy the line between medical and nonmedi-

cal," Pearson said, noting that he plans to remain exclusively in medical marijuana and develop better strains, including those with greater CBD content, which doesn't get users high but helps with neuromuscular diseases and other disorders.

Reed also said he's concerned that patients who now grow their own and sell their excess to the clubs to support themselves will be hurt if big commercial interests enter the industry. Yet for all his concerns, Reed said he plans to reluctantly vote for Prop. 19 (which he doesn't believe will pass).

"They'll get my vote because not having enough yes votes will send the wrong message to law enforcement and politicians [that Californians don't support legalizing marijuana]," Reed said, noting that would rather see marijuana uniformly legalized nationwide, or at least statewide.

Attorney David Owen, who works with SPARC, said the momentum is now there for the federal government to revisit its approach to marijuana. But in the meantime, he said Prop. 19 has come along at a good time, given the need for more revenue and more legal clarity following the federal stand-down.

And even if the measure isn't perfect, he said those who have devoted their lives to legalizing marijuana will still vote for it: "A lot of these folks, intellectually and emotionally, will have a hard time voting against Prop. 19." **SPBG**



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August 2010



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Democrats divided

DCCC endorses progressive supervisorial candidates and rejects Newsom ballot measures

By Sarah Phelan
Sarah@sfbg.com

With fewer than 10 weeks to go until a pivotal November election, the San Francisco Democratic County Central Committee (DCCC) approved a package of endorsements at its Aug. 11 meeting, giving the nod to mostly progressive candidates and rejecting Mayor Gavin Newsom's most divisive ballot measures.

This crucial election could alter the balance of power on a Board of Supervisors that is currently dominated by progressives, and that new board would be seated just as it potentially gets the chance to appoint an interim mayor.

That's what will happen if Newsom wins his race for lieutenant governor. The latest campaign finance reports show that Newsom has raised twice as much money as the Republican incumbent, former state Sen. Abel Maldonado. But the two candidates are still neck-and-neck in the polls.

Although the DCCC supports Newsom in the race, it is resisting his agenda for San Francisco, voting to oppose his polarizing sit-lie legislation (Prop. L), a hotel tax loophole closure (Prop. K) that would invalidate the hotel tax increase that labor unions placed on the ballot, and his hypocritical ban on local elected officials serving on the DCCC (Prop. H).

Shortly after the vote, the San Francisco Chronicle reported that Newsom called an emergency closed-door meeting with some of his downtown allies to discuss the upcoming election. "We just wanted to get on the same page on what's going on locally, what's going with the ballot initiatives, where people are on the candidates for supervisor," Newsom told the newspaper.

DCCC Chair Aaron Peskin, who regularly battled with Newsom during his tenure as president of the Board of Supervisors, voted with the progressive bloc against Newsom's three controversial measures. But he told us that he was glad to see the mayor finally engage in the local political process.

Sup. David Campos kicked off the DCCC meeting by rebuff-

ing newly elected DCCC member Carole Migden's unsuccessful attempt to rescind the body's endorsement of Michael Nava for Superior Court Judge, part of a push by the legal community to rally behind Richard Ulmer and other sitting judges.

Things got even messier when the DCCC endorsed the candidates for supervisor. In District 2, the DCCC gave the nod to Janet Reilly, snubbing incumbent Sup. Michela Alioto-Pier, who is running now that Superior Court Judge Peter Busch has ruled that she is not termed out (a ruling on City Attorney Dennis Herrera's appeal of Busch's ruling is expected soon).

In District 6, where candidates include DCCC member Debra Walker, School Board President Jane Kim, Human Rights Commission Executive Director Theresa Sparks, neighborhood activist Jim Meko, and drag queen Glendon Hyde (a.k.a. Anna Conda), the club endorsed only Walker, denying Kim the second-place endorsement she was lobbying for.

But in District 8, where candidates include progressive DCCC member Rafael Mandelman, moderate DCCC member Scott Wiener, and moderate Rebecca Prozan, the politics got really squirrely. As expected, Mandelman got the first-place nod with 18 votes: the progressive's bare 17-vote majority on the 33-member body plus Assembly Member Leland Yee.

Yet because Yee supports Prozan and David Chiu, the Board of Supervisors president who was also part of the DCCC progressive slate, had offered less than his full support for Mandelman, a deal was cut to give Prozan a second-place endorsement.

That move caused some public and private grumbling from Jane Kim's supporters, who noted that Kim is way more progressive than Prozan and said she should have been given the second-place slot in D6.

A proxy for John Avalos even tried to get the DCCC to give Walker and Kim a dual first-place endorsement, but Peskin ruled that such a move was not permit-

ted by the group's bylaws. Then DCCC members Eric Mar and Eric Quezada argued that Kim should get the club's second-choice endorsement.

But Walker's supporters argued that Kim only recently moved into the district and changed her party affiliation from the Green Party to the Democratic Party, and Kim's supporters failed to find the 17 votes they needed.

"District 6 has an amazing wealth of candidates and I look forward to supporting many of them in future races," Gabriel Haaland told his DCCC colleagues. "I will just not be supporting them tonight."

Wiener told the group he would not seek its endorsement for anything below the top slot. "I'm running for first place and I intend to win," Wiener said, shortly before Prozan secured the club's second-choice endorsement.

In District 4, the DCCC endorsed incumbent Carmen Chu, who is running virtually unopposed. The DCCC also endorsed Bert Hill's run for the BART Board of Directors, where he hopes to unseat James Fang, San Francisco's only elected Republican.

The body had already decided to delay its school board endorsements until September and ended up pushing its District 10 supervisorial endorsement back until then as well because nobody had secured majority support.

"I think it's because they want to give members of the DCCC a chance to learn more about some of the candidates," District 10 candidate Dewitt Lacy told the Guardian. "I don't think folks have spent enough time to make an informed decision." D10 candidate Chris Jackson agreed, adding, "The progressives in this race have brought our issues to the forefront."

"I think it's appropriate," concurred D10 candidate Isaac Bowers. "D10 is a complicated district. It's wise to wait and see how it settles out."

The main thing that needs to be resolved is which candidate in the crowded field will emerge as the progressive alternative to Lynette Sweet, who has the support of downtown



Rafael Mandelman and Debra Walker got the DCCC's first place endorsements in their Board of Supervisors races.

PHOTO BY SARAH PHELAN

groups and mega-developer Lennar Corp.

After the meeting, Walker said different races require different political strategies. "I think it's hard in the progressive community, where so many of us know each other and even our supporters know the other candidates and are their supporters in other scenarios," Walker said.

"But the Democratic Party makes decisions not just based on politics," she continued. "So the endorsement is about being viable and successfully involved in Democratic issues. And even though I want to encourage everyone to run, and we have that ability with ranked choice voting and public financing, when it comes to straight-on politics, the goal is winning."

Walker said the vote on D8 reflected the reality that Mandelman was having trouble getting the necessary number of votes. "I know Rebecca and I know Rafael, and Rafael was my clear first choice," Walker said. Rafael asked me to consider voting for Rebecca—and I voted for her as my second choice."

Walker predicts she'll have union support behind her campaign, while Kim, who leads in fundraising, will have independent expenditure committees that will support her campaign.

"My consultant says it's a \$250,000 race, and unfortunately the viability is based on that reality, the funds, the money," Walker observed.

On the fall ballot measures, the DCCC voted to recommend a no vote on Public Defender Jeff Adachi's measure to make city employees pay more for the pension and healthcare costs (Prop. B), Sup. Sean Elsbernd's Health Service Board Elections (Prop. F) and his

measure to remove from the charter Muni pay guarantees (Prop. G,) and Newsom's three controversial measures.

But the DCCC did vote to endorse a local vehicle registration fee surcharge (Prop. AA), Newsom's earthquake retrofit bond (Prop. A), Sup. Chris Daly's proposed legislation to require mayoral appearances at board meetings (Prop. C), Chiu's measure to allow noncitizen voting in school board elections (Prop. D), Sup. Ross Mirkarimi's Election Day voter registration (Prop. E), former Newsom campaign manager Alex Tourk's Saturday voting proposal (Prop. I) Labor's hotel tax (Prop. J), Mirkarimi's foot patrols measure (Prop. M) and Avalos' real estate transfer tax (Prop. N).

With just about everybody opposed to Adachi's measure going after public employee unions, Walker observed that Adachi probably wishes he had done it differently now. But looking into the future, Walker sees opportunities for the party to come back together.

"There's an opportunity to start a dialogue because everyone is hurting," Walker said. "The more we don't have a proactive solution, the more we get caught at the bottom."

And in a feel-good vote for the frequently divided body, the DCCC also voted overwhelmingly to endorse the statewide initiative to legalize and tax marijuana (Prop. 19). Normally local party committees don't take a position on state initiatives, but because the California Democratic Party took no position on Prop. 19, the DCCC had permission to weigh in.

As Peskin put it before the enthusiastic marijuana vote, "Raise your hands — high." **SFBG**

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Not according to plan

Local Planned Parenthood affiliate's loss of accreditation could mean gaps in services

By Rebecca Bowe
rebeccab@sfbg.com

The long-term viability of eight women's health clinics operating under regional affiliate Planned Parenthood Golden Gate (PPGG) was thrown into question Aug. 6 when Planned Parenthood Federation of America (PPFA) announced that the affiliate would lose its accreditation.

The clinics — which serve roughly 55,000 clients, predominantly women living at or below the federal poverty level — will still be allowed to operate but must stop using Planned Parenthood's nationally trusted name beginning Sept. 3.

Some news articles immediately following PPFA's announcement referenced confidential internal conflicts to explain the break, but financial documents and the accounts of several former employees gathered by the Guardian suggest that the organization had reached a precarious financial position that made it difficult to meet accreditation standards.

"To not have a Planned Parenthood in San Francisco is like heresy," a former PPGG employee told the Guardian. Yet this person and other former coworkers attributed this outcome to dysfunction at the senior management level of PPGG and said the national organization had little choice but to take action.

The Bay Citizen reported that 30 members of PPGG's medical services staff sent a letter to Harrison and PPFA executives in October 2008 to raise concerns about "the misappropriation and mismanagement of PPGG's funds." The letter charges that "executive staff's personal expenditures are excessive and are not aligned with the mandatory fiscal restrictions. Flagrant use of PPGG funds to pay for personal belongings, personal services, and exorbitant technology products is seemingly unchallenged and not subject to the same financial scrutiny that clinic supplies and staff salaries are, for example."

A former PPGG staffer noted that employees had tried in the past to sound the alarm, including going to the media. Another noted that they had been made to sign a confidentiality agreement on leaving the organization, a practice that was common within PPGG.

While the current CEO, Therese Wilson, did not return numerous phone calls seeking comment, she was quoted in a fairly sympathetic San Francisco Chronicle article referencing the economic downturn and inability for many of the clients to pay as reasons behind the agency's financial woes. While the recession, cuts to state funding to nonprofits, and other external factors have clearly had an impact, documents suggest that things were going awry before the recession hit full force.

An internal PPGG document provided to

the Guardian displays the agency's on-hand cash reserves compared with other affiliates, suggesting that the reserve ratios were at or below the minimum required by Planned Parenthood national for all but one year from 1998 to 2007 — and well below that of other affiliates of similar size. That is a key requirement for meeting accreditation standards.

When we asked Elizabeth Toledo, a Planned Parenthood Federation of America (PPFA) spokesperson, about this apparent pattern, she said she could not comment because she had not seen the documents. She also said the accreditation reviews were confidential. "Understanding the true financial picture for health care providers takes a very in-depth evaluation," Toledo said. "PPFA and PPGG were working together over the last few years to resolve fiscal challenges."

Planned Parenthood clinics provide an increasingly important safety net for uninsured and low-income clients.

The Packard Foundation, a major donor to Planned Parenthood, awarded PPGG a \$30,000 "organizational effectiveness" grant last year to "select a talented, external provider to help them think through some of these challenges." The grant expires in September, according to spokesperson Dan Cohen.

In an era marked by high unemployment, economic instability, and deep cuts in public funding for health services, Planned Parenthood clinics provide an increasingly important safety net for uninsured and low-income clients in need of birth control, screenings for sexually transmitted disease or cervical cancer, abortion services, or information on sexual health that isn't manipulated by a pro-life agenda. As things stand, women in rural communities seeking abortions often must travel very long distances to clinics, and any gap in services resulting from a PPGG accreditation loss could further broaden those geographical boundaries.

Since financial problems are at the root of the San Francisco-based affiliate's problems, the PPGG clinics — which are located in San Francisco, Alameda, San Mateo, Sonoma, Marin, and Mendocino counties — are in an especially precarious position without national support, despite operating as a separate entity from PPFA. Planned Parenthood affiliates Mar Monte and Shasta Diablo plan to take over some of the existing clinics or cover gaps in service area by opening satellite centers, Toledo told us. "It's unusual to have a disaffiliation," she said. "But it's not unusual for national committees to have a reallocation of service area. That part is well practiced." She added that "every effort possible will be made" to ensure continuity of care.

The Mar Monte affiliate operates clinics in the Central Valley, Sacramento, the Sierra region, the San Joaquin Valley, and Silicon Valley. The Shasta Diablo affiliate covers areas in Butte, Contra Costa, Lake, Napa, Shasta, and Solano counties, with locations in El Cerrito and Walnut Creek. Depending on clients' starting points, travel times could lengthen considerably and waiting rooms could become more crowded if the current PPGG clinics can't stay afloat.

It's too early to say just how PPGG staff members and patients will be affected by the loss of accreditation. However, it became obvious from Guardian interviews and more than two dozen Web comments on the Guardian's online coverage of PPGG management woes that there was a high level of employee discontent at PPGG. Former staffers even keep in touch through a sort of club titled "PPGG PTSD" — a humorous reference to being shaken by the experience of working there. Yet while many were angered by the affiliate's administrative problems, they nonetheless remain dedicated to the mission of Planned Parenthood.

"I'm a senior citizen who hasn't needed birth control in quite some time, yet I remember when I was a young woman without resources who depended on PPGG for basic health care," noted "Ellen," a commenter. "They provide more than just reproductive services. They found an early cervical cancer, and I'm alive today as a result of the early diagnosis that they provided."

"It's a tragedy that the current and recent trustees and management ruined such a fine organization," she continued. "A friend of mine is a talented and dedicated nurse with a background of serving low-income women. She resigned from PPGG a year ago because she couldn't handle the mismanagement any longer. I hope one of the nearby chapters is able to take over the PPGG clinics. In any case, current PPGG management and trustees need to go." **SFBG**

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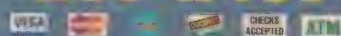
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Community Congress convened

Local progressives adopt policy platform they hope will inform future elections and agendas

By Alex Emslie
news@sfbg.com

About 60 San Francisco citizens voted just before 1 p.m. on Aug. 15 to adopt a progressive platform of approximately 100 policy recommendations they hope will define the agenda of candidates and elected officials in coming years and offer a contrasting vision for the city to that of downtown corporate interests.

Sunday's culmination of the 2010 Community Congress represented almost a year's work by some 400 San Franciscans and dozens of community-based organizations, according to the Congress' draft recommendations. The congress convened all day Aug. 14, at the University of San Francisco's Fromm Hall, where participants engaged in breakout groups aimed at addressing four distinct local policy categories: health and human services; Muni and public transportation; affordable housing and tenant rights; and community-based economic development.

Recommendations in the four areas were drafted prior to the congress and published by the Guardian (see "Reinvention of San Francisco," Aug. 4 and "Ideas that work: a plan for a new San Francisco," Aug. 11), but planning group coordinator Calvin Welch said between a one-quarter and one-third were rewritten and amended during the breakout sessions on Saturday and by the congress as a whole on Sunday. Representatives from the breakout groups are working to finalize all the last-minute amendments and hope to post a final document by on the congress' website (www.sfcommunitycongress.wordpress.com) by Aug. 20.

"This is a group of left-progressive people trying to articulate a left-progressive view for the city that is distinct from the cynicism of the [San Francisco] Chronicle and [Mayor] Gavin Newsom's message," Welch told the Guardian after the vote.

Gail Gilman facilitated the final adoption session on Aug. 15, passing a microphone to those who wished to speak or propose amendments while pushing the group to stick to the schedule. "I think we produced a solid progressive platform that will gain traction in



Fernando Martí and Steve Rice hold up a sign outlining worker cooperatives platform as Poonam Whabi presents the section to be voted on at the economic development breakout group.

PHOTO BY RAMSEY EL-QARE

the upcoming supervisors race," Gilman told the Guardian outside the congress. "We're hoping to have actionable items implemented over the next five years."

Some of the congress' ambitious agenda had to be put on hold, either because consensus couldn't be reached or groups simply ran out of time. The Muni group's recommendation to delay the Central Subway Project and use those funds to address "Muni's backlog of operating, maintenance, and capital improvement needs" was tabled, as was decentralizing control of expenditures in health and human services out of the mayor's hands. However, several agencies that the congress hopes to create, including a "canopy" entity to manage San Francisco's public health system, would have direct budgetary control over city departments.

Health and human services group coleader and Bayview-Hunters Point Foundation Executive Director Jacob Moody told the crowd about a question posed early in the congress that informed his group's recommendations: How do we create a city where people can live, work, and prosper together?

Welch admitted that some of policy recommendations would be difficult to realize and would draw the ire of powerful political groups in San Francisco, but he insisted that creating a municipal bank, an economic redevelopment agency, and a health and human services planning agency, and implementing several of

the Muni group's recommendations, were actionable in the short term.

"Some others would need to wait until the election of a new mayor," Welch said. "I hope we can get some mayoral candidates to endorse some of these proposals."

Sunnydale/southeast neighborhood community organizer Sharen Hewitt said that although there were often disagreements at the congress, the most important aspect of the event to her was that everyone learned from the perspectives of others.

"Tension is not always bad," Hewitt told the Guardian at the event. "Everybody came here with biases and interests. Everybody needs to leave here with more. I'm damn near 60 years old and I grew half an inch today."

Sunday's congress and policy platform were modeled after San Francisco's first Community Congress, which took place in 1975. But Welch told us this congress was entirely new. "To the extent that there is a historical aspect, 35 years ago we tried to figure out a way to bring people together. And 35 years later, young people want to do the same thing."

"Diamond" Dave Whittaker, a modern Emperor Norton-esque San Francisco personality, closed the congress with a poem. "The basis of real social change is happening here," he said. "And we need to continue casting a wider net, finding the thread, and letting it flourish." **SFBG**

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KEEN

Small business wins big

Ruling in Guardian suit supports predatory pricing law

By Tim Redmond
tredmond@sfbg.com

Six years after the Guardian filed a lawsuit accusing SF Weekly and its chain owner of illegal predatory pricing, the California Court of Appeals has issued a precedent-setting ruling that not only affirms the Guardian's claims but strikes a dramatic blow for small independent businesses in California.

A three-judge panel concluded Aug. 11 that the state's Unfair Practices Act protects businesses from cutthroat predators that sell a product below cost with the intent of injuring competition. The judges, Robert L. Dondero, who wrote the decision, and James J. Marchiano and Sandra L. Margulies, who concurred, directly rejected an argument that would have undermined the historic law and concluded that the state of California has every right to provide small merchants with greater antitrust protections than the federal government.

It marked the first time that a state appeals court had weighed in on whether California's UPA should be enforced under the weaker federal standard. The ruling offers broad protections to small companies trying to survive against the market power of giant chains.

The Guardian sued SF Weekly and the New Times chain, now owned by Village Voice Media, in 2004, claiming that the Weekly was systematically selling ads below cost in an effort to put the local competitor out of business.

Evidence presented in a six-week trial in 2008 showed that the Weekly had lost money every single year since New Times bought the paper in 1995. The Phoenix-based chain poured tens of millions of dollars into propping up the Weekly, while the Weekly's sales staff sold ads at a fraction of the cost needed to support the operation — all with the goal of taking business away from the Guardian.

"We have before us the case of an ongoing, comprehensive, below-cost pricing scheme instigated and executed conjointly by two parties," the court concluded.

It was a classic case study in what the UPA, which dates back to 1913, was designed to prevent:

a big, wealthy corporation using its deep pockets to cripple a local competitor. The court decision notes that shortly after New Times bought SF Weekly in 1995, New Times Executive Editor Mike Lacey announced that he would use the chain's deep pockets to assault the Guardian. "The essence of Lacey's message was that he wanted to 'put the Guardian out of business,'" the ruling states. "The sales representatives were made aware that advertising could be 'sold below cost' if needed 'in order to make a sale' and the resources of New Times would cover the losses, even over a term of many years."

The end result, trial records showed: SF Weekly and the East Bay Express, which New Times bought in 2001, lost a total of \$24 million between 1996 and 2007. (The Express was sold in 2007 to local owners.)

A San Francisco jury ruled March 5, 2008 that the Weekly and New Times had violated the law and awarded the Guardian more than \$6 million. The statute allows for treble damages, and Judge Marla Miller increased the award to \$15.6 million. With interest and attorney's fees, the verdict now exceeds \$22 million.

New Times appealed, raising two central issues. The verdict, the chain argued, was invalid because the Guardian never demonstrated which individual accounts it lost because of which specific below-cost sales. And the law itself was dubious because it doesn't require a plaintiff to prove that a predatory competitor had the ability to recoup its losses after driving the smaller outfit out of business.

Throughout the trial and afterward, Andy Van De Voorde, VVM's executive associate editor, repeatedly belittled the suit on the grounds that the Guardian didn't present individual instances of lost ads. But the court rejected that argument, saying that nothing in the UPA mandated a showing of individual below-cost sales; the fact that the Weekly lost money for 10 years, and that its overall ads prices were far below its total cost of operations, was plenty of evidence of illegal sales. The Guardian, the ruling states, was not "required to prove the precise amounts of dam-

ages attributable to the loss of individual customers or sales." In fact, that standard would make predatory pricing cases of this nature — with thousands of sales over many years, almost impossible to pursue — particularly, the court noted, when "it is the wrongful acts of the defendant that have created the difficulty in proving the amount of lost profits."

The recoupment argument was critical: New Times wanted the court to force the state to adopt a federal standard that since the 1980s has pretty much gutted federal antitrust law.

The appeals court justices resoundingly rejected that claim, ruling that the state Legislature has every right to pass laws protecting small businesses against acts that the federal courts may be willing to allow. And it's clear that the UPA contains no mention of recoupment.

"We do not lightly imply terms or requirements that have not been expressly included in the statute," the ruling states.

New Times argued, both in court and in its published reports, that laws against anticompetitive conduct must protect consumers, not businesses; if one company cuts prices, that helps consumers — and unless there's evidence that a lack of competition in the future would cause prices to go up, then the law shouldn't prohibit below-cost sales.

But the Appeals Court took a different approach, concluding that this particular state law was not only designed to protect consumers in the short term, but small businesses (and thus overall competition) in the long term.

That's consistent with the history of the Unfair Practices Act, which was written during California's progressive era, when reformers were concerned about large businesses (particularly supermarket chains) driving local markets out of business. It was, James R. McCall, a professor at UC Hastings College of Law, wrote in the Pacific Law Journal, "the first comprehensive modern state predatory pricing statute."

In a 1997 article, McCall noted that federal courts had undermined much of the power of antitrust laws such as the Sherman Antitrust Act, such that "by 1980, the era of expan-



Village Voice Media Executive Editor Mike Lacey, who vowed to put the Guardian out of business, flees the courtroom after the 2008 jury trial. | GUARDIAN PHOTO BY CHARLES RUSSO

sive application of antitrust acts in federal courts had ended." However, the California law, later copied in six other states, "is precisely drawn to eliminate defined commercial practices such as predatory pricing."

Joseph Hearst, an East Bay attorney and appellate specialist who helped write the Guardian's appeal brief, noted that the court had taken the questions in the appeal very seriously. "It is obvious the court did an enormous amount of independent research — quoting cases neither side had mentioned in their briefs and demonstrating a mastery of the topic," he said. "The court was clearly aware of the issues at stake, not only in this case but in future cases involving the Unfair Practices Act. They carefully explored how the UPA is different from federal predatory pricing law and pointed out that the UPA, in some respects, sets a much tougher standard than federal law, which is why they could confidently say that it does not require the federal 'recoupment' standard."

Ralph Alldredge, the Guardian's lead trial and appellate attorney, noted that "this is the most direct attack upon the viability of the UPA since its constitutionality was challenged unsuccessfully in the 1940s. By rejecting it, the Court of Appeal has confirmed that the UPA cannot be subverted by importing federal standards which have made below cost pricing claims impossible to win in federal court."

He added: "Think of what that means for big-box retailers, which have used below-cost selling on some products to attract customers away from small, independently owned grocery, hardware, drug, and department stores."

The Weekly has an entire section of its website devoted to the lawsuit, which it calls "stupid" and "absurd." The trial, the Weekly argues, was "marred by judicial error and emotional anti-chain arguments." At one point, the paper even argued that the Guardian was delaying its response to the New Times appeal briefs because we feared losing the appeal.

But as of press time, the Weekly had not published a word on the Appeals Court ruling. It's the first time anything has happened in the case that the Weekly hasn't covered. I e-mailed Van De Voorde to ask for comment, but he hasn't gotten back to me. **SFBG**

PS The Guardian's legal team, which did a stunning job at every level, consisted of Richard Hill, E. Craig Moody, and Ralph Alldredge at the trial level, assisted by Joseph Hearst in the appeal and by Jay Adkisson and Travis Farnsworth on the collection efforts.

MORE AT SFBG.COM

Politics blog: Full text of the court decision, legal briefs, trial history, and more.

food + drink

Don't let the exterior scare you off: Hunan Chef's inviting dishes, like tomato beef, below, will warm you up inside.

GUARDIAN PHOTO BY RORY MCNAMARA



The insiders

By Paul Reidinger
paulr@sfbg.com

DINE Many of us would probably agree that a certain sort of Chinese restaurant tends to be rather plain on the inside, with lots of linoleum, severe

fluorescent lighting, and chairs that look like they were bought for 25 cents each from San Quentin Prison's annual garage sale. Hunan Chef, on Cortland Avenue in Bernal Heights, gives us a variation on this familiar theme — it is ugly on the *outside*. It is, in truth, in a building so ugly, so faceless and phlegm-colored, that we are left to wonder how such a structure could have been conceived, let alone built.

The good news is that Hunan Chef is reasonably appealing inside. Once there, you don't have to look at the outside anymore, so that's a plus right off the bat. A friendly aquarium with languid gourami burbles near the front door, and an array of tchotchkes are arrayed around the dining room, including, toward the rear, a poster for Budweiser *cerveza* tacked onto the wall, for a hint of college-dorm nostalgia in multi-culti guise.

The better news is that Hunan

Chef serves pretty wonderful food at modest prices. Most remarkable, the table service is friendly and efficient despite the bustling takeout service. This you hardly ever see, in my experience. Takeout takes priority in the same way a telephone call trumps a customer actually standing at the counter in a hardware store. If I see takeout bags being taken out in large numbers, I usually resign myself to slow, erratic service. But not at Hunan Chef.

The long menu includes many standards, and for the most part they don't disappoint. Only the scallion cakes (\$3.95) left us feeling a little deflated; the cakes — actually a single cake cut into triangles like a pizza — suffered from dryness, which can be a symptom of having been made beforehand and then left sitting around too long.

Potstickers (\$4.95 for six) more than compensated. They were as big as a baby's fist and juicy. Roasted duck wonton soup (\$6.50) was also richly satisfying, a broad bowl of golden, oily broth backfilled with chunks of roasted duck and a wealth of wrinkly, pork-filled wontons. The soup alone would have made a meal for a single (takeout?) diner.

Generally I steer clear of curry dishes in Chinese restaurants. There

is a yellow harshness I associate with curry powder spooned from a can. Hunan Chef's Singapore rice noodle (\$6.50) did have the golden hue that suggests the presence of turmeric, but the curry flavor was smooth and mellow, not at all metallic. Also, there were plenty of other colorful attractions on the plate, including shrimp, shreds of barbecue pork, broccoli florets, carrot slivers, lengths of green bell pepper, and threadings of egg, which looked like ganglia as seen under a microscope.

Cabbage beef (\$7.50) didn't look like much at all: pale gray-green cabbage leaves wok-fried with chunks of beef. But if ginger zing had a color, it would have been among the most colorful items on the menu. Carrot slivers helped, a little. Cabbage is a wonderful, supple vegetable that does suffer some from drabness and a reputation as poor-people food. As a boy, I hated it; now I seek it out.

The restaurant offers a range of what might be called signature dishes — dishes with "Hunan" in the name — among them Hunan chicken (\$7.50). Here we found, along with chunks of boneless flesh, swaths of bok choy, button mushrooms, broccoli florets, carrot slivers, and whole dried red chilis. These last implied a sauce with some heat — Hunan being, along with Szechuan, among

the spicier of China's regional cooking styles — and there was indeed a hint of heat in the marvelous, garlicky red sauce. This was the kind of sauce that left you wishing Chinese restaurants brought you a basket of bread so you'd have a means of sopping it up. An alternative to bread is to have the leftovers boxed up. Once you're in the privacy of your own home, you can do as you see fit.

Service was excellent. The serving of dishes was well-paced, empty plates were removed promptly, and water glasses never ran dry. I was reminded, as I so often am at Chinese restaurants, of the prep time involved in virtually every dish, the dicing, chopping, and shredding — an expense of human effort and energy that reduces cooking times and therefore the need for scarce fuel. As the child of an energy-hogging culture that burns fossil fuels to blow leaves from the sidewalk so the wind can blow them back again, I can't help but be impressed by this. **SFBG**

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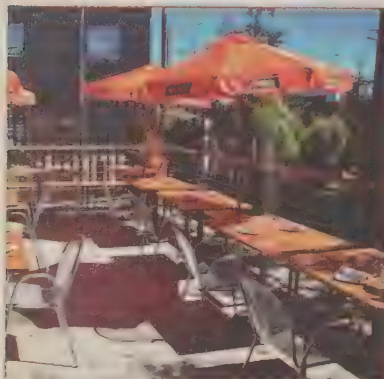
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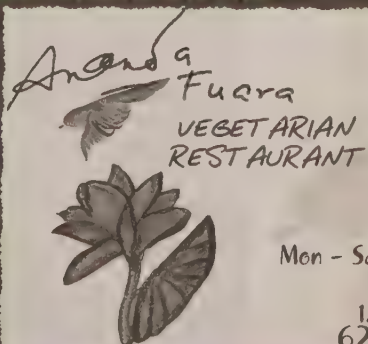
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Lingering vermicelli

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS

I keep finding myself in Emeryville, which is a problem. Once I was running early so I stopped at the Comeback Café and ordered a Vietnamese sandwich, pork, no mayonnaise.

The young guy at the counter wrote it all down, passed it along to the kitchen, and I picked up a Giants' schedule from a stack by the cash register. It made me feel at home.

This is the thing about me: whenever I am running early, I wind up late. Even later than when I am running late. At least I know myself. So I called Crawdad de la Cooter, and let her know. It was a prediction, disguised as a question: "Do you want me to bring anything for the kids?"

"What do they have?"

I read the menu.

"Shrimp rolls," she said. So good, so now I had a proper excuse for being late. And it would be in the kids' best interest, because shrimp rolls, as a rule, rock. Everybody knows, give or take two- and three-year-olds.

It was already taking them forever to make my sandwich, and now it was going to take forever.

I read the whole 2010 S.F. Giants season, April to October, in one sitting, only I was standing up. And finally, my order was ready.

Not wanting to run the risk of having to share my pork sandwich with the children, I decided to eat it in the car. And that was how, just one bite in, I learned why they call the place the Comeback Café. I did an immediate U-turn and went back.

"Mayonnaise," I said.

"So sorry, I forgot to tell them," he said.

So they made me a new one and I was even later. The sandwich was great this time, plenty of grilled pork and fresh cilantro, shredded carrots ... On the minus side, the jalapenos had very little heat, and: \$5. Did I miss something? Is that the going rate for Vietnamese sandwiches these days? Even in the Tenderloin?

Well, leave it to Emeryville.

The fresh shrimp rolls (\$5.50

for three) were lame. I don't think I ever tasted a non-vegetarian Vietnamese cold roll with less flavor. Too much lettuce and not enough (if any) other green things. Cilantro? Basil? Mint?

Well, the kids enjoyed their stickiness: the rice paper wrapper and especially the rice vermicelli noodles, which they were delighted to find inside, and spread all over.

I was about to spend five days and four nights with them. In fact, I did. It's Day 5, mom's on the airplane home, as we speak, and I am still picking vermicelli noodles out of her two little uns' hair and wardrobes.

Besides taking them on their first-ever BART train ride, which was the highlight of at least two of our lives, my favorite time was on Sunday when their father took us all out to dinner at Khana Peena, this great Indian restaurant at the Berkeley Hills end of Solano. I'd seen it a million times but had never eaten there because Zachary's is just a couple doors down.

Anyway, they have this great happy hour special between I think 4 to 7 p.m. every day, where you get 50 percent off on all your food. Which I'm guessing is overpriced so maybe it comes out to "about right."

Well, the chicken tikka masala was so good we had to order it again. And probably would have ordered it again again, if the kids weren't starting to get fussy. Soooooo good, but I gotta say: tiiiiiny portion. Half price, order twice ... Again: I don't know, you do the math.

All's I'm saying is I don't remember ever loving chicken tikka masala so much. Nor do I remember ever feeling so thoroughly momlike as I did eating out with two small kids and their dad. I can't speak for the girls, but I think I might have goofed around a little less than usual. **BFG**

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WEDNESDAY AUGUST 18

THEATER

Macbeth

Cal Shakes follows its recent production of *MacHomer* with the original *Macbeth* — and proof that pop culture is but a palimpsest. This company always manages to inject new life into any well-known or overdone Shakespeare play and here, the troupe remains loyal to the dark side of everyone's favorite regicidal maniac. The website boasts that this version doesn't "shy away from the brutal, violent nature of the work," so it would be imprudent of you to bring your children. *Macbeth*, with all its insoluble blood stains, C-sections, and beheadings will remind you of how fucked up the theater really could be back in the 1600s. (Ryan Lattanzio)

Through Sept. 12
Tues-Sun, performance times vary, \$20–\$65
California Shakespeare Theater
100 California Shakespeare Theater Way, Orinda
(510) 548-9666
www.calshakes.org

EVENT

"Tick-Tock: Linear and Visceral Expressions of Time"
In conjunction with its *Now*

and *When* exhibition (on view through Sept. 4), the San Francisco Arts Commission is hosting a discussion on time between Jeannene Przyblyski, executive director of the San Francisco Bureau of Urban Secrets, and Alexander Rose, executive director of the Long Now Foundation. Time, they will argue, doesn't just operate on a linear schedule: the past and future can be bent, juxtaposed, and collaged into other events and moments that allow the malleability of memory and unthethering of tomorrow. The effects of this loosening carry a visceral register. Baby, this is moving too fast, can we slow it down a bit to figure things out? (Spencer Young)

6:30–8 p.m., free (reservations required)
SFAC Main Gallery
401 Van Ness, SF
(415) 554-6080
www.sfartscscommission.org

MUSIC

Wavves

Twentysomething Nathan Williams has had a pretty unbelievable couple of years, teeter-tottering between indie blog success and proud poster child for a recent glut of lazy-sounding DIY bands. Williams does little to sway critics from seeing him only

as the latter — most of his lyrics glorify either weed or "being bored" — but there has always been a charming immediacy to his lackadaisical approach. Having stumbled on a winning blueprint like that, it comes as a surprise to listen to Williams' latest album, *King of the Beach*, and find that the musician appears to have grown weary of making that same record over and over again. In dropping a lot of the scuzz and picking up the late Jay Reatard's solid backing band, *Beach* primes Williams as the poster child for something completely different: the party record of the summer. (Peter Galvin)

With Young Prisms
7:30 p.m., \$14
Rickshaw Stop
155 Fell, SF
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www.rickshawstop.com

THURSDAY AUGUST 19

THEATER

"Solo Performance Workshop Festival"

From under the radar comes this showcase of new and recently acclaimed solo performance, as the Solo Performance Workshop celebrates five years developing original work in StageWerx's

sub-Sutter Street lair. The venue may be underground, but shows spawned under direction of founders Bruce Pachtman (*Don't Make Me Look Too Psychotic*) and performer-director W. Kamau Bell (*The W. Kamau Bell Curve*) have gone on to far-flung success. Some of these — including Jennifer Jajeh's *I Heart Hamas* and Enzo Lombard's *Love, Humiliation, and Karaoke* — return for the two-week fest, which also launches Bell's latest venture: AAAAAAAAAAARGH!: *A Solo Comedy About How Frustrating Frustration Can Be*. All of which stands to be pretty satisfying, actually. (Robert Avila)

Through Aug. 29
Thurs.–Sat., 8 p.m.; Sun., 7 p.m., \$20–\$30
StageWerx Theatre
533 Sutter, SF
www.stagewerx.org

VISUAL ART

"Photographer: unknown"

Photography has served a casual or practical purpose in countless lives ever since cameras were widely available to the public. Still, most amateur photographers in years past probably never expected their work to be up on a gallery wall. Taking the opposite approach, Robert Tat Gallery seeks out vernacular photo-

graphs (photos not intended as art) worthy of appreciation in a new context. Their "accidental art" photos are "generally acquired at flea markets, antique stores, estate sales, or literally just 'found.'" The gallery's press release traces the appreciation of such found photos back to the Dada movement. But since we still haven't fully realized the wealth of art around us, it's exciting to see a gallery celebrating the supposedly mundane. (Sam Stander)

Through Nov. 27
Tues.–Sat., 11 a.m.–5:30 p.m. and by appointment, free
Robert Tat Gallery
49 Geary, Suite 211, SF
(415) 781-1122
www.roberttat.com

FRIDAY AUGUST 20

DANCE

Stepology's 2010 Bay Area Rhythm Exchange

It's time to tap into the spirit of Gregory Hines and Fred Astaire. Stepology (the non-profit tap organization founded by renowned tap dancer John Kloss) makes it easy to channel the tap masters with the annual Bay Area Tap Festival. Inspiring dancers and nondancers alike, Stepology's week-long tap extravaganza

brings some of the nation's most talented tappers together to lead classes, workshops, and demonstrations. The festival culminates with the Bay Area Rhythm Exchange, an annual concert performance. Acclaimed musicians and tap artists Channing Cook Holmes, John Kloss, Mark Mendonca, Jason Rogers, Dormeshia Sumbry-Edwards, Sam Weber, and Lukas Weiss (to name a few) grace the stage at this year's Rhythm Exchange. (Katie Gaydos)

Through Sat. 21
8 p.m., \$25
Herbst Theatre
401 Van Ness, SF
(415) 392-4400
www.stepology.com

SATURDAY AUGUST 21

FILM

Bassem Youssi

Catch two experimental documentaries by Bassem Youssi, a recipient of a 2009–10 Kala Fellowship, as part of the ongoing series "Residency Projects," featuring works by all the fellowship artists. Youssi's films, *Keep Recording* (2009) and *Still Recording*, are set in Cairo and Philadelphia, respectively. His premise is the same for each: use a low-budget video camera and

All the blood stains, C-sections, and beheadings will remind you how fucked up theater could be in the 1600s.



(1) *Macbeth* (see Wed/18); (2) *Now and When* (see Wed/18); (3) *Endless Love* (see Sun/22); (4) Wavves (see Wed/18); (5) Dormeshia Sumbry-Edwards (see Fri/20); (6) Cake (see Sat/21); (7) Sistas in the Pit (see Sat/21); (8) Solo Performance Workshop Festival's Zahra Noorbakhsh (see Thurs/19); (9) House Special 2010 (see Sat/21)
MACBETH PHOTO BY KEVIN BERNE; WAVVES PHOTO BY LAUREN DUKOFF; DORMESHIA SUMBRY-EDWARDS PHOTO BY RAPT PRODUCTIONS; CAKE PHOTO BY ROBERT KNIGHT; SISTAS IN THE PIT PHOTO BY ALLISON PALITZ; ZAHRA NOORBAKHSH PHOTO BY ANDRIA LO; HOUSE SPECIAL 2010 PHOTO BY ERIK BUTLER

record footage of the city and its people. In Godfrey Reggio fashion, Yousri navigates unfamiliar urban contexts, and the films' meanings arise through this kind of episodic assembling where artist is at the mercy of environment. (Lattanzio)

2 p.m., free
Kala Gallery
2990 San Pablo, Berk
(510) 841-7000
www.kala.org

MUSIC

"Joe Strummer Tribute"
A tribute show can be a dicey prospect, especially if the artist being honored isn't alive to comment. Sometimes it's better to leave a dead legend's legacy well enough alone instead of trying to embroider it posthumously. Still, when it comes to someone like Joe Strummer, different rules apply. Annual tributes to the punk pioneer have been held in SF for the past seven years, and something tells me that their focus on local bands would have gibed well with Strummer's music-to-the-people ethos. This year's show features the Armagideons, the Hooks, Monkey, Sistas in the Pit, Stigma 13, and Interecords, and its proceeds benefit Strumerville, a charity that provides funds and support to

struggling musical talents the world over. (Zach Ritter)

9 p.m., \$10
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

DANCE

"House Special 2010"
ODC Theater's "House Special" gives selected choreographers two weeks to create new dance works before premiering them in the intimate ODC Dance Commons. Now the two weeks are up and the show is ready. Although vastly different in terms of choreographic styles and interests, the three artists in residence all share a common passion for social activism. Brazilian native Tania Santiago and her dance company Aguas Da Bahia explore the deep roots of Afro-Brazilian traditions; Jesselito Bie's Steamroller Dance Company's newest work *Big Homo Love Explosion* explores sexuality, gender, and race; while Pearl Ubungen's *SF Bardo Project* investigates the cultural landscape of the city while contemplating death and dying from a Tibetan Buddhist perspective. (Gaydos)

8 p.m., \$15
ODC Dance Commons

351 Shotwell, SF
(415) 863-9834
www.odctheater.org

EVENT

Art and Soul Festival

No "adjectives on the type-writer" can quite sum up why Cake was a perfect soundtrack for the 1990s, and an even better one for the shift into the aughts and beyond. This year, for the 10th anniversary of Oakland's Art and Soul Festival, John McCrea and his fellow fellas bring rockable irony to the Main Stage. Don't remember "Shadow Stabbing" or "Never There"? Fear not. Cake hasn't released a studio album since 2004, so this show will definitely jog your memory with the hits — and very few of the songs in their canon aren't hits. Hailing from Sacramento, this band seems to understand West Coast sensibilities of spliffs, catchy riffs, and kicking it with friends to some music under a Saturday sunset. (Lattanzio)

Sat/21, 12:30 p.m. (Cake plays at 4:30 p.m.);
Sun/22, 12:45 p.m., \$8–\$15
12th and Broadway, Oakl
www.artandsouloakland.com

SUNDAY AUGUST 22

FILM

Endless Love

Critically mauled at the time, this 1981 adaptation of Scott Spencer's acclaimed novel is being offered up for "rediscovery and reevaluation" by the ever-idiosyncratic local Film on Film Foundation. Martin Hewitt plays David, a high school senior who finds the warm family vibe he lacks at home at the Butterfields, where 15-year-old daughter Jade (Brooke Shields, still wet from 1980's *The Blue Lagoon*) is his girlfriend. But his passion for her runs a little too hot, even for this very free-thinking clan, and when he's banned from future contact, he concocts a scheme to restore his status that turns disastrous. An *amour fou* melodrama further inflamed by director Franco Zeffirelli's customary gauzy romanticism — and providing him with opportunity for more exposed boy butt than 1968's *Romeo and Juliet* — *Endless Love* likewise swoons over roiling teenage libidos with a near-gaga intensity. There is a certain amount of adult actor hysteria and overripe sweetness, as well as only semi-convincing eroticism. But

Shields is perfectly adequate in her last adolescent part, and Hewitt, whose career didn't last, is excellent as the obsessed b.f. whose love is maybe a little too endless. Other attractions include a very young James Spader as Jade's snarky older brother and Tom Cruise (his first role) as one of their friends. Yes, the book was better (if also a little overripe). But belying its camp reputation, this movie is actually pretty good. (Dennis Harvey)

4 p.m., \$8
Pacific Film Archive
2757 Bancroft, Berk.
www.filmnonfilm.org

TUESDAY AUGUST 24

MUSIC

Bad Brains

Ever since their seminal 7-inch debut, 1980's *Pay to Cum*, the Bad Brains have hewed a truly bizarre path through the musical landscape, perfecting punk rock and reggae on the strength of jazz fusion-honed technical ability and a commitment to speed. Their career (and that of unpredictable singer H.R.) has been peripatetic for many years now, but despite the profusion of Jah-loving jam-outs at recent shows,

there's only one Bad Brains, and they're not getting any younger. Go to see — without hyperbole — one of the most unique bands to ever play rock 'n' roll. (Ben Richardson)

With Broun Fellinis
9 p.m., \$26
Slim's
333 11th St, SF
(415) 255-0333
www.slims-sf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

arts + culture

Eye, I! The visual wonders of I-doses have inspired TV Carnage-ready local television news freakouts, even if they fall a step short of Bridget Riley or Yayoi Kusama when it comes to delivering the hallucinatory goods.



Huffing Internet

Surfing the I-doser seas and seizures

By Caitlin Donohue
caitlin@sfbg.com

DRUGS Remember those elementary school sleepovers when you'd pin your friend's throat against the wall so they could experience a few moments of sweet, sweet asphyxiation? The heady realization that you could easily make yourself feel really weird, in an almost-good way? Well, that brilliant brand of adolescent inanity is back, and this time, it's on the Internet! Enter I-dosing — binaural beats stripped from the Enya, trance, and Pearl Jam albums (sometimes accompanied by tacky Op art visuals) so that nerdy teens can pretend they're doing something bad.

Bubble-headed hyperventilators on the local evening news have already declared a new drug menace. "Kelly, parents really need to listen up on this one," warned one lushly coiffed correspondent recently on Oklahoma City's News9, opening a sequence that cobled together hilarious footage those crazy I-dosers posted of themselves.

Headphone-clad teens — in blindfolds! — curling into balls, spastically clenching their muscles in the rec room. It doesn't look like much fun, but when has that ever stopped anyone from trying to get high on the cheap?

Subsequent studies have shown that these tracks, basically a pair of tones played simultaneously at slightly different frequencies, aren't really melting your face. No detectable variance in brainwaves was detected while listeners were I-dosing into insanity. But long-term experiments are turning up interesting results — daily use of the tracks (which start around 99 cents on Amazon), which have names like "Demerol," "Peyote," "Orgasm," and the more benign "Quick Happy," "Confidence," and "Brain+," can produce overall reductions in anxiety and other slightly positive effects.

That, and my parents are afraid of it? No brainer! For the sake of Guardian readers, who obviously don't do drugs of any bandwidth, I dove into the search engine to try.

The bad: there's a bewildering array of I-dose options. I went straight for the free stuff, the files that have been

converted to YouTube video. Granted, these aren't at the same sound quality as the \$200 I-dosing tracks you can buy on such sites as www.i-doser.com — but no one's footing that bill, lemme tell ya.

"Gates of Hades" seems to be the most downloaded of the bunch. And while I didn't quite witness the "death and destruction" promised by its creators, I did rip out my headphones when the sounds, which began with a steady, grinding noise that made me want to vomit, then switched jarringly into a key more apt to rupture my ear drums. If we're going to be faking trips, can we at least choose a good trip? You'd think the nervous Nellies out there would *want* kids to think drugs were like this.

The good: Some of the more mellow I-doses produced a pleasantly confusing buzz — like being happy at a sober rave. The free ones accompanied by visuals got me slightly out of my head, at least, with whirling circles, throbbing triangles, and jouncing animated penguins. I may not have experienced Timothy Leary-esque cosmic transcendence, but after a couple minutes of staring at my pulsating screen, my pupils got nice and Google-y. No dramatic seizures, though.

Conclusion: buy a Magic Eye book. **SFBG**

SMOKED DRY: WHY I COULDN'T HANDLE BEING LEGAL

DRUGS Personally, I'll smoke any dried-up old horseshit you hand me. I don't care. Brown buds, flat buds, wet seedy buds, leaves, stems, branches, even stuff that's already been smoked. You got it, let's roll it.

But I'm also not stupid: pricey gorgeous buds are the best. The tight-purple supernugs have the best smell and the best taste; they are the ultimate gateway to the total marijuana experience. On the other hand, top-shelf Prada buds will fuck you up, financially and otherwise. A dab will definitely do you.

Except at my house. If there's weed anywhere near me, I'll smoke it right up. I don't care how sacred the bud is, or even if I had to scalp a hippie just to pay for it. I am a high-energy, compulsive, scatterbrained cat-lady freak-out type who isn't a major boozier, thank God. So I'm basically the perfect candidate for chain-spliffing. And I don't have a problem with that, in case the church people were wondering. I need my weed and I need it to be abundant and cheap. That's why being a legal stoner smoked me dry.

It took me about three months in the fully legit scene to finally realize that my zero cash flow was entirely the weed's fault. Oh, of course, of course: weed doesn't smoke people; people do. I know all that. But I'm telling you, sister—you need to get a load of this dispensary weed. It will blow your mind and bring you to your knees (and don't bother getting up, honey, because you'll have to blow a lot of stoners to make your rent at these rates). The buds at the pot clubs are so purple, so crystal-y and seductive that it's not offensive in the least to admit they were asking for it — for me to smoke every last one of them, that is. Like Jeffrey Dahmer, I couldn't help myself.

No, the pressure of constant availability was simply too much. I couldn't deal with all that convenience. Three blocks

CONTINUES ON PAGE 24 >>

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SMOKED DRY: WHY I COULDN'T HANDLE BEING LEGAL



CONT.

away was just too close. Realistically, the pot club would need a moat filled with cannibals and a legion of snipers with perfect aim to keep a person like me away. And imagine — I am just one Roberta Seawhore among many. I was there every other day, talking weed sass with the staff, sampling this, sampling that, always walking out with at least two to three kinds of Cannabis Cup—level bud products and paraphernalia. Long gone were the silly days of yore when I'd have to go through lazy stoner drug mules, who would maybe show up six days later, if ever, with a few scraps of pot-related plant parts that crawled directly out of a witch's humid crotch. *Ga. How plebeian.*

So who did I think I was with my fancy-ass buds, anyway — the pope? I'm the kind of broad who shops flip-flops on the Payless sale rack—and now I'm some ganja quality-control expert? *Please.* “But it's medicine,” I reminded myself daily. “You legally need to smoke an enormous amount of papal-quality weed, Roberta. That's why the nice pot-doctor lady prescribed you the EZ Vape2—because you are *sick*. You have *insomnia*, dude. Because of your very critical medical-marijuana-necessitating crazy-head condition, you not only deserve the city's sweetest buds, you simply must have them, 24/7, even if it makes you homeless. Relax, marijuana is *good* for you.”

Here's what I learned: Pot clubs are perfect for yuppies who possess a freakish sense of self-control. Everyone else is too low budget.

Which is exactly why, one foggy new-moon morning, I looked deep into my dark Persephone soul and mustered the courage to do the unthinkable: I set fire to my pot card. A few bittersweet tears of relief (mixed with intense pangs of regret and panic) elbowed their way out my left eye as I watched that pretty little pot card burn in the cat dish. *Sigh. Heavy is my heart under the weight of the world.* Then I rolled a fat one.

From that day forward, however, I resolved to only buy buds, or whatever you call those shriveled, turd-like things, from the renegade marijuana underground — from those brave women and men who boldly said “Never mind!” to the law and scammed PG&E for the noble purpose of getting us all hella stoned. In other words: “Hey, criminals — the bitch is back. Who do I have to blow for some free shake?”

But I'd be lying if I said the financial and self-control fallouts of having unlimited access to superbuds were the only reasons I destroyed my card: In all honesty, I was getting too fucked up, thanks to the edibles.

Indeed, one of the first things I noticed when I became legit is that smoking weed is so last year. Only losers and totally boring Deadheads still smoke it. Everybody else eats it, drinks it, or swallows it, which is where, if you are not careful, you may cross the line from harmless stoner dingbat to depressing drug addict nodding off. Just ask me.

At \$25 bucks a pop, the Showstopper hash cookie had better be the shit. It turns out that it is, *big time*. Although nothing special to look at it, this buttery, chocolate-chip morsel is similar to a “ludely combination of MDMA, mushrooms, and weed — a pretty sublime experience for a pot cookie. At first, half a cookie did the trick. But soon I was eating a whole one and contemplating taking two in one afternoon.

Clearly, the point of edibles is to get you majorly fucked up, and I initially had no problem with that concept because, as you will remember, I am sick! But did I really need the \$50 container of hash oil, too? You bet I did. As soon as the cute hipster *stonerrista* at the dispensary finished explaining the proper way to spread the dark, golden oil on my spliff papers, I was thinking, “Three blocks is too far away, man. I need to be lighting this shit up RIGHT NOW.”

I ate my \$25 cookie on the way home, where I smeared the hash oil on a Zig Zag with a safety pin, sparked it up, and soon started nodding off on the couch. So early '90s, right? And it was just noon on a Saturday, and all I had to do was laundry, which prompted me to wonder, “Why am I getting this high? What am I after here? Maybe I should just start using heroin or morphine. Or maybe heroin and morphine together. What the fuck is going on, Seawhore?”

Suddenly, those lightweight days of just huffing whatever crap landed my way seemed so sweet and innocent in contrast to my new life as a hardened doper. And didn't I feel bad for abandoning my grower peeps? Yes, I did feel bad. And stupid, too. After all, Roberta Seawhore isn't in this habitual pot-smoking biz to get completely out of her head. I like to think of marijuana as Roberta's little helper—not as the k-hole heroin-bomb of the plant world.

Don't get me wrong here, people. I am thankful the dispensaries exist, and the legalization of marijuana is a huge step forward for mankind. But if you are a Payless flip-flop shopper with no self-control like me, I suggest you think twice before getting legal. Can you handle the ease? Or are you better off chasing an unreliable drug mule throughout the Mish just to get an oregano fix? Only you know the answer to that. I wish you the best. **(Roberta Seawhore)**

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THE THUMB TACK PUZZLE
Solstice

Pie or die

Personal and the Pizzas deliver to the Total Trash Fest

By Johnny Ray Huston
johnny@sfbg.com

MUSIC This year's Total Trash Fest delivers a number of reasons why the Bay Area is a peerless pizzeria of garage rock: Shannon and

the Clams, Hunx and His Punnx (or Punkettes), and Nobunny are on hand to serve the most powerful, flirtatious, and leporid trash, whether they're in outerwear or underwear that's fun to wear. But the freshest studio delivery of the event belongs to Hoboken, N.J.'s Personal and the Pizzas, who'll be delivering 12-inch black discs of the debut album *Raw Pie* (1-2-3-4 Go! Records). Unlike the regular slices the group shares with lucky audiences, they ain't free, though.

Raw Pie kicks off with the heartfelt anthem "I Don't Wanna Be No Personal Pizza" before moving on to declare love for a girl with "Pepperoni Eyes" and make it clear that "Nobody Makes My Girl Cry But Me." *Raw Pie*'s lead guitar sound — one that bears an uncanny resemblance to the livewire riffing on a great album by a Bay Area band last year — is the one-of-a-kind sauce that makes songs like "Pizza Army" so tasty. Will Personal and the Pizzas hook up with Italy's Miss Chain and the Broken Heelz at Total Trash? Who knows? As *Raw Pie*'s most inspiring song "I Can Reed" attests, Personal is a man of few words, but

I recently cornered him to get some answers about what matters most in his world.

SFBG Can you tell me about how Personal and the Pizzas met and what your upbringings were like?

Personal Uh, we met at this pizza joint called Benny Tudino's in Hoboken [N.J.] after some rock 'n' roll gig in the city. We were all real young, but we didn't go to school or nothin'. We just hung out on the street and sang Stooges songs and stuff. Real dropouts.

SFBG What pizzeria makes your favorite pizza, and what do you like on it?

P Carmine's Original in Greenpoint [N.Y.]. Totunno's is good, too — the Coney Island one. I usually just get a regular.

SFBG Personal, you're a talented guitarist who has lent your abilities to some Bay Area bands. *Raw Pie* rips.

What are the keys to your signature guitar sound, and how do you keep your fingers from catching on fire?
P Thanks. You know those hand grippers? Yeah, I just work out with those everyday. Do a few reps, then crank my ax to 12. The thing just starts rippin'. SMOKIN' HOT!

SFBG This is the drug issue, so if you're high, what would you order on your pizza? Is pizza your favorite drug?

P I don't smoke dope. I ain't no hippie.

SFBG "I Ain't Takin' You Out" is a timely song. What is your idea of a



Reed (sic) all about it: This year's Total Trash Fest coincides with the release of *Raw Pie*, the debut album by Jersey Shore rockers Personal and the Pizzas.

perfect night in?

P Usually just get a pie delivered, watch the tube, and make out on the couch. Drink a few brews. Get real loose, ya know?

SFBG "\$7.99 for Love" makes me wonder if you might be penning a beer-and-pizza diet book sometime. Do you eat anything other than pizza and drink anything except beer?

P Uh, no. I mean, I like spaghetti.

SFBG If you curl up at night with a good book or magazine, what do you read?

P Hustler, Barely Legal, Buttman. You know, all the classics

SFBG Personal, are you a lover, or a fighter, or both?

P I'm the world's best lover. I like to get in fights though, too, if I'm bored.

SFBG What shouldn't be put on a pizza?

P Lay off the artichokes, man. Spinach can get lost, too. C'mon! Gimme somethin' REGULAR!

SFBG What do you have to do to become a member of the Pizza Army?

P Gimme 5 bucks and you're in!

SFBG When Personal and the Pizzas bit the Motor City, what are you going to do?

P Gonna burn it down! Gonna tear that mother apart! Gonna kick its ass!

SFBG What would Joey Ramone and Iggy Stooze think of Personal and the Pizzas?

P Not sure what those turkeys would think.

SFBG What's next for Personal and

the Pizzas? Any new musical directions or song subjects that you haven't tackled before?

P We gotta new single comin' out on Trouble In Mind in September. Got one ballad on there called "I Want You." Gotta rocker on there, too, called "Don't Trust No Party Boy." Gonna stick to writin' about real stuff. Girls. Pizza. Beatin' up nerds. Rock 'n' roll. Stuff that matters, ya know? **SFBG**

TOTAL TRASH FEST:

PERSONAL AND THE PIZZAS

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What a dump! Intersection for the Arts' double-decade Recology survey show includes inventive work by Estelle Akamine (left) and Linda Raynsford (right).

ESTELLE AKAMINE, COMPUTER RIBBON TAPE; LINDA RAYNSFORD, TREE SAWS; COURTESY OF RECOLOGY



In the dumps

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL From Kurt Schwitters' dwelling-consuming accretion *The Merzbau* to Tim Noble and Sue Webster's silhouette-casting garbage heaps, making art from the discard pile is by no means a new gesture. It can still be a potent one, though, as evinced by "Art at the Dump," a 20-year survey of the fruits of Recology's artist in residence program at Intersection for the Art's new gallery space in the historic San Francisco Chronicle building.

Recology's program — the first of its kind in the nation — has grown immensely since the late artist and activist Jo Hanson first reached out to the Sanitary Fill Company back in 1990 and got her hands dirty. Today, participating artists are provided with a stipend and a studio in which to create work from materials scavenged from the Public Disposal and Recycling Area (a.k.a. "the dump"). The residency also involves community outreach, with artists speaking to the more than 5,000 students and adults who annually attend tours of the city's garbage and recycling facility.

As in any large group show, the creative mileage at "Art at the Dump" varies. More than a few residents over the years seem unified in their studied appreciation of Robert Rauschenberg's combines and Joseph Cornell's shadow

boxes, but their final pieces often lack Rauschenberg's precise eye for juxtaposition or Cornell's tender hermeticism. Mark Faigenbaum's (2005) wonderful *Pop 66 (2)* — a chopped-up 1966 Muni bus poster arranged into a quilt-like pattern of concentric squares — on the other hand, stands on its own as an abstract reconfiguration of its source material while also evoking Charles Demuth's precisionist oils.

If one artist's trash doesn't always make for treasure, at the very least you can count on a conversation piece. A sculpture by Casey Logan (2008) consists of a section of a tree trunk whose upper half has been, as if by the intervention of some magic beavers, whittled into a two-by-four complete with barcode sticker. It is called *Destiny*. It makes for a humorous pairing with Linda Raynsford's (2000) two *Tree Saws*: old hand saws whose rusted blades Raynsford delicately cut into the outlines of forest giants.

Other past residents have taken a craftier approach. Estelle Akamine's 1993 evening skirt and fantastically fringed cape made from computer tape ribbon could easily pass for one of Gareth Pugh's recent gothic runway looks.

Perhaps the exhibit's final word belongs to Donna Keiko Ozawa's 2001 conceptual sculpture *Art Reception*, a found jug filled to the top with trash produced during a gallery's opening reception. Cleverly recalling Oscar Wilde's famous opening salvo in *The Picture of Dorian Gray* that "All art is quite

useless," Ozawa's piece also underscores that the process of art-making — from a piece's creation to its display — leaves its own set of carbon footprints.

DOG DAYS

Robb Putnam's also no stranger to refuse. The titular orphans in the Oakland artist's first solo exhibition at Rena Bransten are large, cartoonish canine heads made from compacted scraps of old blankets, fake fur, bubble-wrap, and it seems whatever else Putnam swept off his studio floor.

Mike Kelley's perverse stuffed animal sculptures and the grotesque composite portraits of Giuseppe Arcimboldo both come to mind here. But with their Augie Doggie-like curves and permanently wagging tongues, Putnam's mutts are more pitiable than abject. Skinned and beheaded, they are mascots for the unwanted and forgotten.

The show is only up for four more days, so run don't walk to take in all the plush sadness. **SFBG**

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ARTS + CULTURE

Mission: possibility

Porto Franco Records helps keep local music afloat

By Nicole Gluckstern
arts@sfbg.com

MUSIC A jazz bassist, a roadhouse blues accordionist, and a psychedelic guitarist all walk into a bar. A few years ago, this could have been a joke with a good punchline, but these days, it's more likely to be the actual lineup of a really good show.

The traditional guidelines for booking bands have become more or less irrelevant in the brave wave of junkyard-industrial-gypsy-calypto fusion mashup with a side of no-wave-bhangra seeping its way onto the many small stages that proliferate in the Mission District. You can't call it a new phenomenon; low-budget artists in the Mission have been banding together during tough economic straits for years. But while historically speaking there hasn't been much of a movement to try to affix a label to these ephemeral allegiances, the father-and-son partnership of Sergei and Peter Varshavsky believe that the term "Mission music" can stand as

a brand all its own. They've been working to develop it via their year-and-a-half-old music label, Porto Franco Records.

Founded in January 2009 by the St. Petersburg, Russia-bred Varshavskys, Porto Franco's Mission mission is simple: they aim to provide a launching pad for the neighborhood's hyper-local musicians — many of whom have been previously unsigned or underrepresented — while creating an identity that unities and represents their diverse clientele within a cohesive concept.

"There's so much great stuff going on here," Peter explains, ensconced comfortably in the Porto Franco Art Parlor and headquarters on Valencia Street. "Yet there's no real way to bring it out of San Francisco. By combining the music under one brand, we could start saying San Francisco's home to some of the most innovative and interesting and off-the-beaten-path music that's being put out right now and you can find it all here [on Porto Franco]."

"Making San Francisco a musical destination nationwide — that's one of the most important goals of our business," Sergei adds.

Port of call: The Varshavsky brothers of Porto Franco Records are out to make the Mission District a musical destination and give the neighborhood's best musicians an international following.

Financially, it's been an uphill slog for the fledgling company, but its artistic vision finally got a boost with the national attention garnered by its 10th release: Meklit Hadero's *On a Day Like This*, featured on NPR even before the album hit the streets and written up all over the place since — from National Geographic to the Huffington Post.

"It was a breath of fresh air," says Peter. "And helped to show us what works [promotionally] and what we can try to do next." One

thing they've recently done as a business is to slash their promotional budgets by two-thirds. "They weren't paying for themselves," explains Peter.

Sergei concurs: "One can spend thousands of dollars having all the billboards and the TV spots and stuff, but we don't have those budgets. And anyway, you should like the music because you listened to the music, not just because you saw it on a billboard."

In lieu of what the Varshavskys

LISTEN TO THE ANIMALS: THE GNU GROOVES AND WILD SOUNDS OF MOIRA SCAR



Moira Scar's musical inspirations range from Delia Derbyshire and Sun Ra to waddell seals and the Lyrebird.

PHOTO BY PHATIMA UNCLEAR

MUSIC Moira Scar is from the Bay Area, but it would be better to put it this way: from a time and space at the edge of one of Jack Smith's 15-hour performances in a crustacean imaginative nethersphere, the musical entity that is Moira

Scar has arrived. The duo's self-released vinyl debut *Slink to Intensity* is made up of seven songs. Some manifest in frenetic outer space garage sounds. Others conjure sprawling free-jazz fantasy lands just beyond the negative space of a film frame. *Slink to Intensity* also features three photos of the group's LuLu Gamma Ray and Roxy Monoxide in nakedly wild attire. The spirit of Mary Daly would approve. I recently asked Moira Scar about itself.

SFBG Moira Scar moves, but not in a typical running or walking way. It meanders or sallies forth, wiggles like a wildebeest, dances or slinks to intensity. What kind of human or animal actions do you find inspiring, and what reactions do you want people to have to your music?

Roxy Monoxide To become your own mystical beast. Still influenced by the made-up animal friends of childhood, along with the ideal that we can somehow stand up with the wild animals of

the world and learn to coexist as animals again. But then again, stuck between predator and prey, the tiger mouth chews on her own zebra hinds, kind of like ouroboros.

LuLu Gamma Ray Haunting tones of the waddell seals inspire, along with loud boomings of the Lyrebird, which has two sound sources and can produce a far greater variety of sounds than human beings. Animals and plants have wide ranges of emotions, vast intelligence, and can impart important information if only we'd listen.

SFBG Can you tell me a bit about the vintage-horror film analog sounds in "You Make Me Scream" and how you made them?

LLGR The eerie entrancing sounds are made with a CAT SRM2 70's analog synth's pulse width modulation. I play electronic music and musique concrete in the lineage of Delia Derbyshire, Ruth White, Sun Ra, and David Tudor, as well as other courageous musical astronauts.

SFBG What is Moira Scar's favorite Nino Rota score? For me, you also bring to mind the organ sounds in the movie *Carnival of Souls*.

LLGR Nina Rota's cut-up method in *Juliette of the Spirits* is influential, and also the camp and beauty of organists Korla Pandit and Anton LaVey. Many spirits passed and future possess

term "carpet-bombing" the media with hundreds of promotional CDs and costly advertising, Porto Franco has dedicated more energy toward helping their artists help themselves — getting them involved with social networking, website managing, cross-marketing with other label-mates, and so forth. They also target niche publications with their slow but steady output of new albums. The Varshavskys are acutely aware that it will take more than a few Facebook pages to create the kind of long-lasting impact they're hoping Porto Franco's musicians will have nationally.

Ultimately, they agree, what's important is that musicians recognize the need to stay connected to their audiences — through online channels, yes, but most essentially, in-person. Citing their one non-Bay Area-based bandleader, Anna Gerasimova of Umka and Bro, who hails from Moscow, they describe an underground entity so iconic, yet so approachable, that despite practically no conventional marketing (easy to believe of a classic rock songstress born in the Cold War-era Soviet Union) she enjoys an international reputation and touring circuit.

"She can't fill a stadium anymore," Peter says, "but she can fill living rooms all over the world." "She played here!" Sergei interjects.

"It's not a bad place to be," Peter

concludes. "She's pretty happy staying an underground artist while everyone else has kind of grown up around her." Most important, it seems Gerasimova is able to sustain herself as a musician without a massive publicity machine. It's Porto Franco's contention (and hope) that any working musician should be able to do the same.

Mark Growden, currently touring with his debut Porto Franco release *St. Judas*, couldn't agree more. "It's great to tour when you have the support of a label," he says. "The peace of mind — it's an amazing gift." From emergency expenses such as car repairs and workaday business details like managing sales and mailing flyers, Porto Franco's commitment to the well-being of their artists is particularly hands on.

Also evident is Porto Franco's commitment to selecting artists and albums that might not appear to have anything in common outside of location, but that actually share one other very important quality. Here, again, Growden puts it best. "The musicianship is sophisticated. It's local. It's mature. It's music that the artists are still going to be able to play 10 years from now and not be embarrassed by it. Porto Franco isn't chasing a trend [by signing these acts]. These are all acts with integrity." **SFBG**

www.portofrancorecords.com

LISTEN TO THE ANIMALS: THE GNU GROOVES AND WILD SOUNDS OF MOIRA SCAR

the vessel's Pelvis and Saphoid, and are warped and distorted through our lens to create the Muse-ick

SFBG What do you like about Jean Vigo's *L'Atalante*?

RM The bittersweet realism with poetic montage, the slacker anarchy and feebleness of our lives expressed through human and cat coexistence aboard barge on 1930s Seine and Paris backdrops, with antagonistic relationships and the wise drunken fool; Moira Scar can't help but being romantic in spite of her psycho-depressive tendencies, or maybe because of them.

SFBG What drug is most recommended for listening to Moira Scar?

RM Moira is the drug. We have been told that we are like watching *Forbidden Zone* on acid, and some fans enjoy their lubricants while dancing to Scar. But for us the muse possession is the best high.

SFBG What is Moira Scar's vision

of the future?

RM A show with Bambi Lake, M. Lamar, the Deepthroats, and Omnivorous Sinsillum; and as vegan witches in a world of cannibal zombies.

LLGR To wake the audience from corporate hypnosis with insect and alien soundscapes. Realign nutrimos and journey through the wormhole with us!

RM and LLGR Transmogrify! (Johnny Ray Huston)

MOIRA SCAR

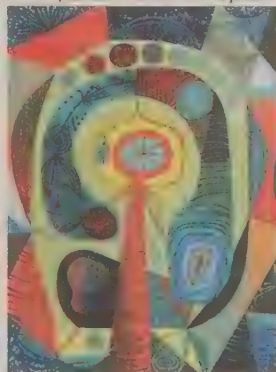
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Bunny business

Bustin' out and bustin' boundaries in
Hugh Hefner: Playboy, Activist, and Rebel

By Dennis Harvey
arts@sfbg.com

FILM The overlapping causes of liberating women and liberating sexuality have long been frenemies. There is no reconciling how the sexual revolution forwarded both women's independence and their exploitation as sexual objects by industries overwhelmingly focused on male desire and purchasing power.

Nobody figures higher in that saga than Hugh Hefner. Fair to say he probably played as big a role in triggering said revolution (at least for men) as the pill. Yet he also cemented Slim-Waisted Young Blonde With Big Tits (real or factory-oriented) as the prevailing straight-male standard for desirability. An image that, decades later, strangleholds popular imaginations and private insecurities more than ever.

Brigitte Berman's new Canadian documentary *Hugh Hefner: Playboy, Activist, and Rebel* acknowledges that conflict without seriously exploring it. Instead, her focus is on "Hef"'s admittedly under-appreciated role as force for progressive change. Not just in expected arenas like censorship and sex laws, but also in public-spirited concerns from racial equity to film preservation. Hef has put his money where his editorial mouth is, with a passion probably equal to (if for many incongruous with) his need to be surrounded by glossy babes now one-fourth his octogenarian age.

One can fault Berman, as the purported first outsider "granted full access" to peek past *Playboy's* corporate gates, for not being tough enough. Hefner's personal life (such as it's been for a lifelong, briefly speed-addicted workaholic) isn't much touched on. First wife and family simply vanish from the narrative once our protagonist decides to become his publication's suave, anything-but-mondamous "playboy" archetype.

No ex-wives are heard from, no kids aside from Christie Hefner, who became her absentee father's empirical second-in-command. No ex-girlfriends either, apart from Playmate-turned-B-movie-regular Shannon Tweed, who admits that being his "No. 1 girl" still wasn't enough because "I don't share well."

Casting him as a First Amendment and civil rights champion, the film skimps on the full breadth of artistic-slash-business involvements, from two decades' worth of software video Playmate "portraits" (do I own the 1994 La Toya Jackson one? Does it contain a gauzy music vid implying sexual abuse by Papa Joe? Double yes!) to prior dabbings producing regular movies. (The regular dabbings included Roman Polanski's 1971 post-Manson *Macbeth* and Peter Bogdanovich's fine 1979 *Saint Jack*,



Would you join the mile-high club with this man? A dapper 1970s-era Hef stands by Big Bunny, a.k.a. Hare Force One.

not to mention hard-to-find 1973 flop *The Naked Ape*, a sketch-format riff on Desmond Morris' pop anthropology tome. Its awkward, touching mix of wink-wink smut and crusading good intentions distill peak-years *Playboy*.) Nor does it acknowledge the *Playboy* empire's latter-day struggles as the Internet has rendered print erotica a quaint antiquity.

Beyond these omissions, Berman still strains to encompass a very colorful life in two full hours. Even if it eventually feels like a very long Wikipedia bio, her film is never boring. And Hefner remains notably articulate, despite all eccentricities. (Natch, he's interviewed throughout in silk pajamas or velvet bathrobes, currently cohabiting with just three drastically younger blondes — down from a post-second marriage harem of seven.)

Playboy (initially to be called *Stag Party*) started in 1953 as a direct response to Hefner's coldly unaffectionate family background and dissatisfaction with his prematurely boring home-career respectability. Raising funds himself, he gained enormous attention with a first issue featuring pre-stardom nude photos of Marilyn Monroe that everyone had heard about but few had seen.

Promoting "a healthier attitude toward sex," not to mention the shocking notion that "nice girls like sex too" — *Playboy* then sought to ped-

estal "girls next door" rather than pro models or strippers — swiftly brought a backlash. A successful fight against the U.S. Postal Service was just its first legal battle. As noted in the film, the most morally righteous opponents often proved the most hypocritical, including Charles Keating — who pronounced pornography "part of the Communist conspiracy," then decades later went to prison for 1980s Savings and Loan fraudulence — and fundamentalist Christians like late loon Jerry Falwell.

Meanwhile Hefner used the enormously popular periodical (and syndicated TV variety-show spin-offs *Playboy's Penthouse* and *Playboy After Dark*) to articulate a "*Playboy* philosophy" stretching way beyond hedonistic libertarianism. He employed Red Scare-blacklisted talent; showcased African Americans in hitherto segregated contexts; and campaigned for abortion and birth control rights and against draconian punishments for sodomy and marijuana. The girly mag gave voice to countercultural and anti-Vietnam War sentiments, deliberately stirring controversy via in-depth interviews such as *Roots* author Alex Haley's with American Nazi Party leader George Lincoln Rockwell.

Hefner got an eventual NAACP award, among other kudos. But as Dr. Ruth (or is it Bill Maher? Sorry, there are too many celebrities sampled to keep track) says, the "escapist" side that spun Bunny boobs into bazillions overshadowed the earnest intellectual. Veteran feminist Susan Brownmiller is cast as the unsexy scold who loses points for labeling *Playboy's* often extraordinary taste in literary and critical voices (Updike, Mailer, Bradbury, etc.) a mere clever ruse to legitimize its jismy gist. Yet who can argue with her vintage challenge that Hefner demonstrate true gender equality by going public "with a cotton-tail on your rear end?"

It would be nice to hear from more critical voices — not just the odd ludicrous one, like born-again MOR crooner and repentant former *Playboy* subscriber Pat Boone. Blaming Hefner for "breaking the moral compass" of our nation, he's the sole interviewee photographed against a wall of vainglorious mementos — apart from KISS' aviator-shaded Gene Simmons, presumably grumpy because for once he's discussing someone else's slutty serial cocksmanhood. (These two have more in common than they'll acknowledge: see Boone's unforgettable 1997 CD *In a Metal Mood*.)

By any fair appraisal, Hefner looms large among 20th-century societal game-changers. This undeniably entertaining documentary celebrates his heroism. Yet it can't help getting across on cheesier snapshots. Who can resist glimpses of *Playboy's Roller-Disco* and *Pajama Party*, a 1979 prime-time network WTF featuring the combined talents of Richard Dawson, Chuck Mangione, the Village People, and Wayland Flowers and Madame? Plus jiggling Playmates on wheels, of course. Now that is a Rorschach of American "liberation" as fucked-up perfect as you'll never find. **SFBG**

HUGH HEFNER: PLAYBOY, ACTIVIST, AND REBEL
opens Fri/20 in Bay Area theaters.



Bethany Cosentino of Best Coast: "I feel like my cat gets talked about in my interviews more than music. But I'm happy about that because he deserves it."

Just a snack?

California girls (and gurls) and the retro scaffold-pop of Best Coast

By Ryan Lattanzio
arts@sfbg.com

MUSIC If "California Gurls" is the dirge of pop music, the arrival of Bethany Cosentino ought to make you consider calling off the funeral.

That's not to say her music is pop, exactly. It has pop potential but it's not a "radio-ready" sound ... yet. Her debut album, made with Bobb Bruno under the moniker Best Coast, is rife with short, sweet hooks and infectious choruses untouched by excessive production and studio intervention.

The lo-fi, almost low-effort sensibility yields roughly-hewn, simple melodies as catchy as any summer anthem. Cosentino could easily be transformed into a pop princess if she was up for it. But I don't think she is. As per indie music's backward-gazing tendencies this year, Best Coast on its debut LP *Crazy For You* (Mexican Summer) builds the scaffold of a promising pop record.

Best Coast's pedigree of influences includes the Ronettes, the Shangri-Las, and the Crystals, as well as more contemporary groups like Wavves (frontman Nathan

Williams is her boyfriend) and Vivian Girls (drummer Ali Koehler joined the band post-*Crazy*).

On 13 tracks, Cosentino displays emotional candor and a half-assed style of playing akin to Liz Phair when she left cassette-land for 1993's *Exile in Guyville*. Here, Best Coast stages a response to 1960s beach pop, just as Phair responded to phallocentric rock music. This time, the homage isn't an attempt to redo and revise, but almost to idolize a certain vintage style. There's also a little bit of Hole — sans Courtney Love's analgesic rawness — in Cosentino's woozy, whiney vocals. Imagine Love doing a cover of "Leader of the Pack."

Crazy For You is as much a testament to laziness as it is a tribute to '60s girl bands. With lyrics like "I can't get myself off the couch/ Nothing makes me happy/ Not even TV or a bunch of weed," Best Coast's "Goodbye" makes a bid for broken heart song of the year. In a summer of loooooong albums (like Joanna Newsom's three-disc *Have One on Me*, or more recently, Arcade Fire's *The Suburbs*), it's refreshing to hear short songs — the longest track, "Honey," clocks in at three minutes and two seconds — that come and go without ever repeating

a chorus for too long. In less than two minutes, "Bratty B" provides one of the album's sunniest and most memorable moments.

In a phone interview, Cosentino opens up about her humble beginnings with guitar. "I was probably in the seventh grade," she says, a time when she listened to Blink-182 and Green Day in her formative years of listening. "I started playing pop punk and power chords. I took lessons for a year or two but I didn't ever practice, so I didn't become too great of a guitar player."

In other words, she isn't a guitar virtuoso. That's where Bruno comes in. Cosentino doesn't always seem to know where she's going on *Crazy For You*, but she gets there with a little TLC. "I write the songs and send a demo version to Bobb and I'll say, 'Here's this song, here's the vibe I'm looking for,'" Cosentino explains. "Bobb has this way of making it sound the way I envision. He fills in the gaps and does what I can't do. I really only know how to play power chords. Bobb comes in with the surf-y aspects and does all the lead guitar solos, which I can do, but only on one string so they often don't sound as great as Bobb makes them sound."

Though Best Coast is a

product of West Coast adoration, it wouldn't have happened if Cosentino hadn't moved to New York for college. But the journey east, where she spent one semester at the New School, took too far out of her element. "Obviously I would never have started this band had I stayed in L.A.," she says. "Leaving really changed me as a person." Her romanticized vision of New York — born from *Seinfeld* and Woody Allen movies — ushered her into a concrete love affair that was ultimately unrequited.

A song like *Crazy For You*'s opening track "Boyfriend," with its pining lyrics that border on obsession, sounds like the work of someone desperate. But Cosentino denies this. "I don't write songs about boys because I'm needy. I'm in a relationship. I'm not a sad girl," she says. "I write about guys because it's something I'm influenced by. A lot of people have been saying, 'Oh she's so needy, she needs a boyfriend.' That's not it at all."

Like any rising celebrity, Cosentino of course has hobbies, and they often involve smoking weed. Or sometimes they involve deepening her Internet footprint. She maintains a Twitter account (www.twitter.com/bestcoastyy) that is a curio of hilarious tangents plus a blog with Ali Koehler where they rate and discuss the showers in their hotels on tour.

Cosentino also has a Twitter account for her cat, Snacks, who modeled for the album cover of *Crazy For You*. She's loathe to dwell too much on Snacks in interviews. Still, it's part of the ever-growing Cosentino mythos. "I feel like my cat gets talked about in my interviews more than music," she says. "But I'm happy about that because he deserves it."

Best Coast is a testament to how bands are favored and, conversely, dampened by the Internet and the hype it creates. All the momentum built up for Best Coast, dating back to its early demos, might not benefit the band in the long run, but it sure is fun for now.

Crazy For You arrives at a perfect time in music, since retro-bedroom rock is the style du jour. But Best Coast is like your summer romance. Once September hits and you've had your kicks, you'll be ready to say goodbye and end things in a peaceful way. Yet your old flame, since she's a little *Crazy*, might try and stick around longer than you'd like. **SFBG**

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8/23	Salsa Crazy
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Keep on spinning: Kenny Dope (depicted at left) will be Ritmos Sin Fronteras' master at work, and The Indra (with chihuahua spokesmodels Lola and Brock) buoys the SF Drag King Contest.

THE INDRA PHOTO BY LARRY UTLEY



Dancethropology

By Marke B.
marke@sfbg.com

SUPER EGO "What you doin' talking all night? If you have so much to say, why don't you call a hotline? The time to talk is not right now. It's time to dance, my friend. Share some of that energy you got on your lips, in your feet."

So goes one of the more driving dance floor hits of the summer — Lunar City Express's "Mr. Jack (Robag's Edna Momf Remix)." Agreed! I couldn't help thinking of those words as I watched a dazzling traditional Filipino dance troupe perform at the annual Pistahan festival last Saturday in Yerba Buena Gardens. As a chiming kulintang tranced out the crowd, perfectly poised women fiercely strutted and posed with tubes of iridescent fabric (calling to mind classic Trannyshack numbers by the late Steve Lady), while men whirled and flounced around them in pirate-like hats, with a swagger that verged on sloshed staggering. But the gender roles kept switching and blurring, calling up something more primal, more human.

I adore that the dance floors at the clubs have been more crowded than the bathroom stalls and bar stations recently. Nothing beats a hot move with a little twist at the end for sexy. Mind if I cut in?

► DUBSTEP BLOCK PARTY

This sounds either totally awesome or completely insane — both, actually, which is why it's a must. Two great dubstep parties, Ritual and the Lowend, are joining forces to take

over the Sixth Street and Market area where their respective venues, Anu and Showdown, reside. It'll be indoor-outdoor woofer-blowing madness, presided over by the Irie Cartel. Highlights include a four-DJ tag-team battle and a performance by Kush Arora, DJ Facemelter, and live band Bayst. Thu/20, 9 p.m., \$3 donation requested. Between 10 and 43 Sixth St., SF

► 15TH ANNUAL SF DRAG KING CONTEST

California's hottest fake-mustachioed players descend upon the city to compete for the dildo-studded crown at this consistently zipper-popping annual event. Hosted by Fudgie Frottage, The Indra, Sister Roma, and Delicio Del Toro, with special guests Jane Weidlin from the Go-Gos and Pepperspray. Plus, Reverend Will Reign Supreme marrying drag kings live on stage. (Take that, Prop. 8.) This year's theme? "Sinners and Salvation." Fri/20, 8 p.m., \$20 advance. DNA Lounge, 375 11th St., SF www.sfdragkingcontest.com

► KENNY DOPE

One half of seminal house duo Masters at Work, producer of the song that ate the 1990s ("The Bomb" by Bucketheads), the DJ whose funky Nuyorican mixing style prophesized break beats, and just an all-around soulful beats genius, Kenny Dope is finally coming back to the Bay. SOM's global-cares monthly Ritmos Sin Fronteras party plays host, with Be Brown and Hakobo warming up. Sat/21, 9 p.m.–3:30 a.m., \$15 advance. SOM, 2925 16th St., SF www.som-bar.com

► SCUBA

Paul Rose, a.k.a. Scuba, is a dubstep hero (and personal crush — meow), but the London native's DJ sets have always gone beyond the typical low-end wobble into a deeper territory, one where the beats often take a back seat to intricate melodic buildups and groundbreaking musical ideas. This doesn't mean an end to dancing, but don't be surprised if you find yourself popping and locking to a zigzaggy flute sample. He headlines the bimonthly Surefire Sound party with the U.K.'s Patchwork Pirates and Oakland's Prince Zammay. Sat/21, 10 p.m., \$10. Triple Crown, 1760 Market, SF. www.triplecrownsf.com

► BAY VIBES FESTIVAL

Reggae, funk, conscious hip-hop, and other blasts of musical sunshine hit Café Cocomo when more than 20 local acts — Afrolicious, Queen Makedah and the Sheba Warriors, FishBiteFish, Native Elements, and Frobeek among them — converge on two stages to turn this summer cold wave around. Sun/22, noon–2 a.m., \$25 advance, \$35 door. Café Cocomo, 650 Indiana, SF. www.bayvibessf.com

► ALWAYS TIRED

I'm finally turning 21, which means I can go to bars now! So is my favorite bear chaser, DJ Peeplay of Honey Soundsystem. The rest of the homo-futurist Honey boys are throwing us "a special birthday party for workaholics: Always Tired." They'll be spinning Detroit, Chicago, and acid classics, and there'll be juicy artwork from Primo Pitino and Johnny Ray Huston, plus fab tranny stylings by Kalisto and April Mei Joon and a mess of surprise guests. Work! Sun/22, 10 p.m., \$3. Paradise Loft, 1501 Folsom, SF. www.paradisefsf.com **SFBG**

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AUG 28 Wine Tasting & Dance Party, Walnut Creek
AUG 31 Marin Single Mingle, Mill Valley
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SEP 3 Miss Cougar East Bay Contest & Dance, Newark
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The New Orleans Bingo! Show melds punk and cabaret Fri/20 at the Independent.

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items as listings at sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 18

ROCK/BLUES/HIP-HOP

Black Francis, Roy Zimmerman Great American Music Hall. 9pm, \$21.
Bodeans, Dan Navarro Independent. 8pm, \$20
Brothers Comatoso, Escalator Hill, We Is Shore Determined Hotel Utah. 9pm, \$6.
Casiodiks, Light Pollution, K. Flay, Einar Stokka Cas. Du Nord. 9pm, \$10.
Greg Davis, Aures, Mololy-Nagy Hemlock Tavern. 9pm, \$7.
Ha Ha Tonka, Red Light Mind, Buxter Hoot'n Elbo Room. 9pm, \$8.
Craig Horton Biscuits and Blues. 8 and 10pm, \$15.
Brian McKnight Yoshi's San Francisco. 8 and 10pm, \$35-45.
Rantouls, Lateenos, Larry and the Angriest Generation, Jinxes Thee Parkside. 8pm, \$8.
Waves Amoeba. 11:55 Haight. SF; www.amoeba.com. 6pm, free.
Waves Rickshaw Stop. 7:30pm, \$14.
Woven Bones, Sandwiches, Splinters Bottom of the Hill. 9pm, \$10.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycall-wednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Breazin Koko Cocktails, 1000 Geary, SF; (415) 805-4708. 9:30pm, free. With DJs Amy A and Brynnie Mac spinning rock and 70s.
45 Club Knockout. 9pm, \$6. Rock n' soul with Honey, Blasted Canyons, and DJs dx the Funky Grapaw, Dirty Dishes, and English Steve.
Hands Down! Bar on Church. 9pm, free. With DJs Klaskaarb, Mykell, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Amy A and Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
RedLine Social Daiva. 9pm-2am, free. DJ TopOne and guests spin international funk and get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rod, Young Fyah, Irie Dole, I-Wier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronise I Pirata, 2007 16th St. SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 19

ROCK/BLUES/HIP-HOP

Abriel, Imperfect Deity, To Memory and Me DNA Lounge. 5:30pm, \$12. With the Light Iris, Our Living Memory, Falling to Pieces, Mirros, Apothasy, and A Moment of Clarity.
Catholic Radio, Smile Brigade, Spiral Agnew Kim's. 9pm.
Crip Beaks, Moccretro, Hollow Hearth, Hans Keller Café Du Nord. 9pm, \$10.
Darker My Love, Sonny and the Sunsets Independent. 8pm, \$14.
Brandon Flowers Slim's. 9pm, \$27.50.
Grand Lodge, Lilje Hotel Utah. 8pm, \$7.

Hot Hot Heat, 22-20s, Hey Rosetta! Rickshaw Stop. 8pm, \$15.
Hunx and His Punx, Shannon and the Clams, Okmoniks, Goochi Boiz, Miss Chain and the Broken Heels Thee Parkside. 9pm, \$10.
Iga, Michael Hurley, Westwood and Willow Bottom of the Hill. 9pm, \$12.
Lickets, Odd Owl, Tied to the Branches Hemlock Tavern. 9pm, \$7.
Brian McKnight Yoshi's San Francisco. 8 and 10pm, \$35-45.
Darrell Scott, Elliot Randall Great American Music Hall. 8pm, \$21.
Wild Things, Lens, Greg Ashley Knockout. 9:30pm, \$7.

DANCE CLUBS

Afroflicious Elbo Room. 9:30pm, \$5-7. DJs Pleasurmaker and Señor Oz spin Afro-trip, reggae, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Club Jammies Edinburgh Castle. 10pm, free. DJs EBRad and White Mice spinning reggae, punk, dub, and post punk.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Electric Feel Lookout, 3600 16th St, SF; (415) 431-0306. 9pm, \$2. With DJs suboctave and Blondie K spinning indie music videos.
Good Foot Som. 2925 16th St, SF; (415) 558-8521. 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 895-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Nightvision Harlot, 46 Mima, SF; (415) 777-1077. 9:30pm, \$10. DJs Danny Daze, Franky Bossy, and more spinning house, electro, hip hop, funk, and post-punk.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deandorrid, Lady Fingaz, That Girl, and Uamami spinning hip hop.
Popsene 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
SOL Club 525, 525 Harrison, SF; www.sol2010.eventbrite.com. 9pm, \$15. With DJs Andy P., Skander and Sohrab, Rhetoric, Sepehr, and more spinning house, tech, and tribal.
Solid Thursdays Club Six. 9pm, free. With DJs Daddy Rod and Tesfa spinning roots, reggae, dancehall, soca, and mashups.
Tropicana Madrone Art Bar. 9pm, \$5. With DJs Don Bustamante, Apocolypso, Sr. Saenz and guests spinning salsa, cumbia, reggaeton, and merengue.

FRIDAY 20

ROCK/BLUES/HIP-HOP

Blisses B, Be Brave Bold Robot, Grownup Noise Kim's. 9pm.
Crooked Seal, Jesse DeNatale Great American Music Hall. 8pm, \$16.
Excuses for Skipping, Clicks, Killola, Hunter Valentine Milk. 8:30pm, \$10.
Gentleman Jesse and His Men, Personal and the Pizzas, Barreraudas, Wrong Words, Meercaz Thee Parkside. 9pm, \$10.
Ghostland Observatory Warfield. 9pm, \$25.
Jogger, We Are the World, Shohmo, Matthewdavid Rickshaw Stop. 9:30pm, \$12.
Morlocks, Hot Lunch Hemlock Tavern. 9:30pm, \$10.
New Orleans Bingo! Show, Kim Boekbinder Independent. 9pm, \$15.
Persephone's Bees, Soft White Sixties, Angel Island, DJ Omar Café Du Nord. 9:30pm, \$22.
Pinkerton, Hot Toddlers, As a People Bottom of the Hill. 10pm, \$10.
Polkacide, Kxi Darag, Loop Station, Space Blaster Elbo Macaw, 2565 Mission, SF; (415) 920-0577. 9pm, \$10.
Johnny Rawls Biscuits and Blues. 8 and 10pm, \$20.
Still Time, Shamblers, John Howland Slim's. 9pm, \$15.
Totals, Diego Gonzalez Hemlock Tavern. 6pm, \$5.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
David Belove Trio Art Tap, Yerba Buena Center for the Arts, 701 Mission, SF; (415) 978-2787. www.ybca.org. 6pm, free.
Eleven Eyes Coda. 10pm, \$10.
Jacqui Naylor Quartet Razz Room, Hotel Nikko, 2015 Market St. 8pm, \$15.
 CONTINUES ON PAGE 36 >>

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BODEANS
DAN NAVARRO
WED AUG 18th \$12 ADV \$20 DOORS 7:30

Darker My Love
Sonny & The Sunsets
THU AUG 19th \$12 ADV \$14 DOOR DOORS 7:30

Haus Orleans Binge! Show
KM DOKUMENT VISION LES
FRI AUG 20th \$13 ADV \$15 DOOR DOORS 8:30

Cool Water Canyon
Vintage Music Collective
SAT AUG 21st \$13 ADV \$15 DOOR DOORS 8:30

KICK-ASS
MON AUG 23rd \$12 ADV \$14 DOOR DOORS 7:30

VOLBEAT
THU AUG 26th \$12 ADV \$14 DOOR DOORS 7:30

BERES HAMMOND
AND THE HARMONY HOUSE MUSICIANS
INNER CIRCLE
FRI AUG 27th \$12 ADV \$14 DOOR DOORS 8:30

NORTEC COLLECTIVE
PRESENTS: BOSTICH + FUSSIBLE
LOQUIN
SAT 8:30 / DOORS 8:30 / \$12 ADV \$14 DOOR
EMOTION IS DEAD 10 YEAR ANNIVERSARY
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THE JULIANA THEORY
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FRIDAY 8/20
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WONWAY POSIBUL
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Reggae

SATURDAY 8/21
Ritmos Sin Fronteras
KENNY DOPE
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TUESDAY 8/24
CHANGE THE BEAT
Beat : Dubstep : Thug Jazz

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WEDNESDAY AUGUST 18TH 9PM \$10 (INDIE)
CASIOKIDS
LIGHT POLLUTION + K.FLAY + ENAR STOKKA
THURSDAY AUGUST 19TH 8PM \$13 (LATELY ERECT)
UPSTAIRS AT THE SWEDISH AMERICAN HALL
LITOUAKE 2016
HAIR OF THE DOWNWARD DOG:
VOGA DUDES NEAL POLLACK AND
MARK MORFORD IN CONVERSATION
THURSDAY AUGUST 19TH 9PM \$10 (INDIE)
THE SUNSHINE CULT PRESENTS:
CLIPD BEAKS
MOCCETTO + HOLLOW EARTH + HANS KELLER
FRIDAY AUGUST 20TH 9:30PM \$12 (INDIE)
PERSEPHONE'S BEES
(ANGELINA'S BIRTHDAY)
THE SOFT WHITE SIXTIES
ANGEL ISLAND + DJ OMAR
SUNDAY (SOLD OUT) AUGUST 22ND 8PM \$20
(SONGWRITER) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
KFOG PRESENTS:
MAT KEARNEY
KATIE HERZIG
TUESDAY AUGUST 24TH 9PM \$10 (INDIE)
TERRORBIRD AND HIPPIES ARE DEAD PRESENT:
GRAND LAKE
(VINYL RELEASE)
IT'S FOR FREE GRACE
(TED NEESEY OF HEAVENLY STATES)
SEAN SMITH + THE PRESENT MOMENT
JAMES AND EVANDER
WEDNESDAY AUGUST 25TH 9PM \$10 (ROCK)
TRACORUM (CD RELEASE) /
DEAD WINTER CARPENTERS
THURSDAY AUGUST 26TH 9PM \$10 (PUNK/NOI-HOP)
BLACKMAHAL
BOY IN THE BUBBLE + SOUL WIDE WORLD
FRIDAY AUGUST 27TH 9:30PM \$15
(COUNTRY/AMERICAN)
FOCFREERADIO.COM PRESENTS:
RED MEAT (CD RELEASE)
TOTAL B.S. + THE FAMOUS
SATURDAY AUGUST 28TH 9:30PM \$12 (ROCK)
BLASPHEMOUS RUMOURS
(OCTOPUS MODE TRIBUTE) /
LUV'N ROCKETS
(LOVE + ROCKETS TRIBUTE)
TUESDAY AUGUST 28TH 9PM \$10/\$12 (SONGWRITER)
ALL AGES
JASON REEVES WITH SPECIAL GUEST
BRENDAN JAMES
TODD CAREY
WEDNESDAY SEPTEMBER 1ST 9:30PM \$12
(SONGWRITER)
BOBBY BARE JR.
BLUE GIANT
THURSDAY SEPTEMBER 2ND 7:30PM \$10
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KUSF AND THE WIRE PRESENT:
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FEATURING:
BARN OWL
STARVING WEIRDOS + PULSE EMITTER
DANNY PAUL GRODY + RENE HELL + EN
FRIDAY SEPTEMBER 3RD 7:30PM \$10
(INDIE/EXPERIMENTAL)
AQUARIUS RECORDS, STUMPTOWN PRINTERS,
KUSF AND THE WIRE PRESENT:
ON LAND FESTIVAL
FEATURING:
ONEOHTRIX POINT NEVER
WHITE RAINBOW + PETE SWANSON
OPERATIVE + ROBERT A.A. LOWE
ELI KESZLER + ASHLEY PAUL
GOLDEN RETRIEVER
SATURDAY SEPTEMBER 4TH 7:30PM \$10 (INDIE/
EXPERIMENTAL)
AQUARIUS RECORDS, STUMPTOWN PRINTERS,
KUSF AND THE WIRE PRESENT:
ON LAND FESTIVAL
FEATURING:
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MUSIC LISTINGS

FRI/20 JAZZ/NEW MUSIC CONT.

222 Mason, SF: www.therrazzroom.com. 9pm, \$35
Lisa Engelken Band Red Poppy Art House. 9pm,
\$12-20
Marlena Teich and group Savanna Jazz. 7:30pm, \$9.
FOLK/WORLD/COUNTRY

Charanga Habanera Yoshi's San Francisco. 8 and
10pm, \$20-25
"Cuba Afro Rock Revolution" Yerba Buena Center
for the Arts, 701 Mission, SF: (415) 978-2787.
8pm, \$28-\$50. With X Alfonso, Osamu, and spe-
cial guest Pedro Galvo.
Toshio Hirano Mercury Café, 201 Octavia, SF:
(415) 252-7855. 7:30pm, free
Hot Club of Cowtown, Lady A and the Heel
Draggers, Betty Soo Amnesia. 9pm, \$10
Lagos Roots Afrobeat Ensemble Elbo Room.
9:30pm, \$12. With DJ Shiawna, Tribal Fusion
Behydhance, and Deb Rubin
Summer Samba Party!! Pirata, 2007 16th St.,
SF: (415) 626-2626. 10pm, \$10. With Papode
de Mesa, Jorge Alabe, Claudinho Sorriso, Brian
Moran, and guests.
Bucky Walters, Snap Jackson, The Knock on
Wood Players Guild and Stars. 9pm.

DANCE CLUBS

Afrobeat No Go Di Madrone Art Bar. 9:30pm, \$5.
With Djs Jeremiah and the Afrobeat Nation and
Jose River
Club Dragon Club Eight, 1151 Folsom, SF: www
eightsf.com. 9pm, \$8. A gay Asian paradise
Featuring two dance floors playing dance and hip
hop, smoking patio, and 2 for 1 drinks before 10pm
Dirty Bird Mezzanine, 444 Jessie, SF: (415) 625-
8880. 9pm, \$20. With Djs Claude Von Stroke,
Justin Martin, Christian Martin, and Worthy
Dirty Rotten Dance Party Madrone Art Bar. 9pm,
\$5. With Djs Morale, Kap10 Harris, and Shane
King spinning electro, bootybass, crunk, swampy
breaks, hyphy, rap, and party classics.
Episco Disco Grace Cathedral, 1100 California,
SF: (415) 869-7817. 7pm, free. With live music by
Cocoon Paradise Now, and Aero-Mic'd and art by
Land and Sea and Sean McFarland.
Exhale, Fridays Project One Gallery, 251 Rhode
Island, SF: (415) 465-2129. 5pm, \$5. Happy hour
with art, fine food, and music with Vin Sol, King
Most, DJ Centipede, and Shane King
Fat Stack Fridays Koko Cocktails, 1060 Geary,
SF: (415) 895-4789. 10pm, free. With rotating Djs
B-Cause, Vinnie Esparza, Mr. Robinson, Toph One,
and Slopoke
Fubar Fridays Butters, 354 11th St., SF: (415) 863-
5964. 6pm, \$5. With Djs spinning retro mashup
remixes
Good Life Fridays Apartment 24, 440 Broadway,
SF: (415) 857-3434. 10pm, \$10. With DJ Brian
spinning hip hop, mashups, and top 40
Hot Chocolate Milk. 9pm, \$5. With Djs Big Fat
Frog, Chardmo, DuseRock, and more spinning old
and new school funk
Oldies Night Knockout. 9pm, \$2-4. One-hit won-
ders and scratchy soul with Djs Primo, Daniel, and
Lost Cat
Radioactivity 222 Hyde, SF: (415) 440-0222
6pm. Synth sounds of the cold war era
Rockability Fridays Jay N Bee Club, 2736 20th St,
SF: (415) 824-4190. 9pm, free. With Djs Rockin'
Raul, Oakie Oran, Sergio Iglesias, and Tanoa
"Samoa Boy" spinning 50s and 60s Doo Wop,
Rockability, Pop, Jive, and more
"SF Drag King Contest" DNA Lounge. 9pm, \$25-
35. With MCs Fudgie Frottage and Sister Roma,
plus special guest Jane Wiedlin
Sisters of the Underground Club Six. 9pm, \$5.
With Djs Shortee, Lady Fingaz, Pony P, Celski and
Deandroid, and many more spinning hip hop.
Some Thing The Stud. 10pm, \$7. VivvyAnne
Forevermore, Glamamore, and DJ Down-E give you
fiere drag shows and afterhours dancing.

SATURDAY 21

ROCK/BLUES/HIP-HOP

Chris Cain Band Biscuits and Blues. 8 and 10pm, \$20.
Cool Water Canyon, Vintage Music Collective
Independent. 9pm, \$15.
Hepcat, Inciters, Selector DJ Kirk Slim's. 9pm, \$29
"Joe Strummer Tribute" Bottom of the Hill. 9pm,
\$10. With Armagideons, Hooks, Monkey, Sistas in
the Pit, Stigma 13, and Intercords
Man/Miracle, Slang Chickens, Yellow Dress
Hemlock Tavern. 9:30pm, \$7
No Alternative, VKTMS Bender's, 806 S. Van
Ness, SF: www.bendersbar.com. 10pm, \$5. Benefit
for the Haight Ashbury Homeless Youth Alliance.
Nobunny, Mean Jeans, Anomalys, Charlie and
the Moonhearts The Parkside. 9pm, \$10.
Return to Mono, Foreign Cinema, Sentinel, Bring
the Tiger Red Devil Lounge. 8pm, \$10.
CONTINUES ON PAGE 36

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SAT/21 ROCK/BLUES/HIP-HOP CONT.

Sons of Doug, Steve Pile Band, Jeremy D. Antonio Hotel Utah, 9pm, \$7.
Sputterdoli, Pedro Gil, Skyflakes, Rocking Kids Sing-A-Long, Keenwild Thee Parkside, 3pm, free.
Tussle, Sword and Sandals, ASSS Amnesia, 9pm, \$5.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616.
8:30pm, \$15.
Ensemble Milk Nawoo! Red Poppy Art House, 9pm, \$15-20.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800, 8pm, free.
Giovenco Project Coda, 7pm, free.
Jacqui Naylor Quartet Razz Room, Hotel Nikko, 222 Mason, SF; www.therazzroom.com, 9pm, \$35.

Lucky Stars, B Stars Verdi Club, 2424 Mariposa, SF; www.oldtimey.net, 9:30pm, \$12.
Suzanna Smith and group Savanna Jazz, 7:30pm, \$8.

FOLK/WORLD/COUNTRY

Charanga Habanera Yoshi's San Francisco, 8 and 10pm, \$20-26.
"Cuba Afro Rock Revolution" Yerba Buena Center for the Arts, 701 Mission, SF; (415) 978-2787, 8pm, \$28-\$50. With X Alfonso, Osamu, and special guest Pedro Calvo.
Maurice Tani, Jenn Courtney, 77 El Deora, Missipi Rider Noe Valley Ministry, 1021 Sanchez, SF; (415) 454-5238, 8:15pm, \$17.
Tito Garcia y su Orquesta Internacional The Ramp, 855 Terry Francois, SF; (415) 621-2378, 5pm.
Tornotics Plough and Stars, 9pm, \$6-\$10 sliding scale.
Craig Ventresca and Meredith Axelrod Atlas Café, 4pm, free.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Leo, Zhaidee, Mark Andrus, and Nuxx.
Bootie DNA Lounge, 9pm, \$6-12. Mash-ups with DJ Ajax vs. Ryan Lendt, plus residents Adrian and Mysterious D.
Booty Bassment Knockout, 10pm, \$5. Hip-hop with DJs Ryan Poulsen and Dimitri Dickenson.
Club 1994 Paradise Lounge, 10pm, \$10. Presented by Jeffery Paradise and Ava Berlin, featuring 90's music, themed photo booth, fashion show, and more.
Cock Fight Underground SF, 9pm, \$7. Gay locker room antics galore with electro-spinning DJ Earworm.
Fire Corner Koko Cocktails, 1060 Geary, SF; (415) 895-4788, 9:30pm. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Fringe Madrone Art Bar, 9pm, \$5. With DJs Blondie K and subOctave spinning indie music videos.
Full House Gravity, 3505 Scott, SF; (415) 776-

1928, 9pm, \$10. With DJs Roost Uno and Pony P spinning dirty hip hop.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com, 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Non Stop Bhangra Rickshaw Stop, 9pm, \$15. Bhangra beats with Dholrhythms Dance Troupe.
Paint Factory Club Six, 9pm, \$5. With DJs Romanowski, Centipede, and Mr. Robinson spinning house, downtempo, and hip hop and live painting by Nore Edonna and Ian Ross.
Prince vs. Michael Madrone Art Bar, 8pm, \$5. With DJs Dave Paul and Jeff Harris battling it out on the turntables with album cuts, remixes, rare tracks, and classics.
Rock City Butter, 354 11th St., SF; (415) 863-5964, 6pm, \$5 after 9:00pm. With DJs spinning party rock.
Saturday Night Soul Party Elbo Room, 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul.
Spirit Fingers Sessions 330 Ritch, 9pm, free. With DJ Morse Code and live guest performances.

Wet and Wild Club 8, 1151 Folsom, SF; (415) 431-1151, 10pm, \$8. With DJs Techniminds and Kipp Glass.

SUNDAY 22

ROCK/BLUES/HIP-HOP

"Battle of the Bands" DNA Lounge, 5:30pm, \$12. With Boondock Squad, Thanks for Leaving, Out for Blood, and more.
"Bay Vibes Summer Musicfest 3" Café Cocomo Noon-2am, \$35. Two stages of music with Isabella, Native Elements, Dogman Joe, My Peoples, Afrolicious, and more.
Butlers, Only Sons, Burnt House Bottom of the Hill, 5:30pm, \$8.
Mike Coykendall and the Golden Shag, Brian Belknap, Tom Heyman Make-Out Room, 8pm, \$8.
Horde and the Harem, Aimless Never Miss, Buttercream Gang, And I Was Like, What? Rickshaw Stop, 7pm, \$10.
Sarah Jaffe, Glassines, Kristy Kruger Hemlock



Drunken Dish
Thursday, August 19, 5-9 pm
\$10 Admission includes entry into Shanghai
Asian Art Museum Civic Center BART Station

Shanghai is one of China's most famous culinary regions, known for its assertive flavors and fresh ingredients. We've paired with the **Asian Culinary Forum** to present a talk and cooking demonstration on Shanghai cuisine with **Martin Yan** and **Chef Nei** of the celebrated local restaurant **Jai Yun!** They'll prepare dishes from the Shanghai specialty of marinating food in Chinese wine. Enjoy small refreshing bites, kick back with music by DJ Friendly Traveler, toast with a drink from the cash bar, make architectural art, tour **SHANGHAI** before it ends on Sept. 5, and more!

For a chance to win tickets, visit:
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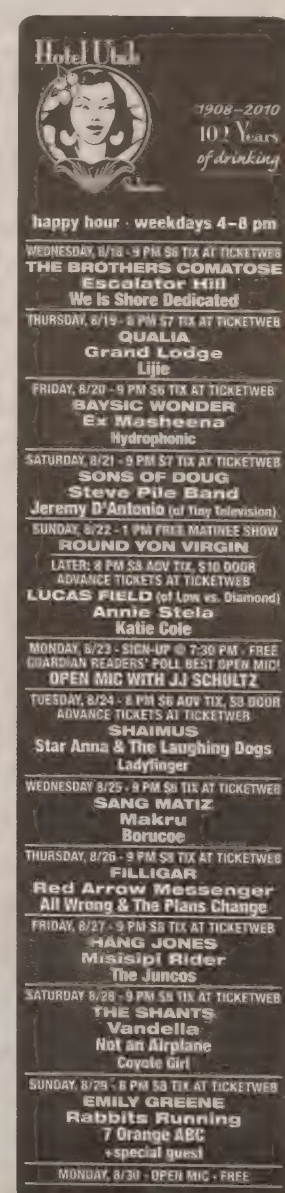
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8/19 DOOR 8PM NO COVER AMBERA MUSIC'S
DUSTY FINGERS
DJ'S SPENSAUR, ZOLA & GRACE
8/20 DOOR 8PM \$10
JUCIFER
TORNADO RIDER
8/21 DOOR 8PM \$7
HELLA GAY
DJ'S GSTAR, OLGA T & ASTRO
8/26 DOOR 8PM \$7
THE LOVE POLICE
(FEATURING EMILY PALEN)
HOB0 GOGGELINS
JOHN BROS. PIANO COMPANY
8/27 DOOR 9PM \$10
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THURSDAY, 8/19 - 8 PM \$7 TIX AT TICKETWEB
QUALIA
Grand Lodge
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FRIDAY, 8/20 - 9 PM \$6 TIX AT TICKETWEB
BAYSIC WONDER
Ex Masheena
Hydrophonic
SATURDAY, 8/21 - 9 PM \$7 TIX AT TICKETWEB
SONS OF DOUG
Steve Pile Band
Jeremy D'Antonio (w/ Tiny Television)
SUNDAY, 8/22 - 1 PM FREE MATINEE SHOW
ROUND VON VIRGIN
LATER: 8 PM \$8 ADV TIX, \$10 DOOR
ADVANCE TICKETS AT TICKETWEB
LUCAS FIELD (w/ Low vs. Diamond)
Annie Stela
Katie Cole
MONDAY, 8/23 - SIGN-UP @ 7:30 PM - FREE
GUARDIAN READERS' POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ
TUESDAY, 8/24 - 8 PM \$6 ADV TIX, \$8 DOOR
ADVANCE TICKETS AT TICKETWEB
SHAIMUS
Star Anna & The Laughing Dogs
Ladyfinger
WEDNESDAY 8/25 - 9 PM \$6 TIX AT TICKETWEB
SANG MATIZ
Makru
Borucce
THURSDAY, 8/26 - 9 PM \$8 TIX AT TICKETWEB
FILLIGAR
Red Arrow Messenger
All Wrong & The Plans Change
FRIDAY, 8/27 - 9 PM \$8 TIX AT TICKETWEB
HANG JONES
Missipi Rider
The Juncos
SATURDAY 8/28 - 9 PM \$8 TIX AT TICKETWEB
THE SHANTS
Vandella
Hot an Airplane
Coyote Girl
SUNDAY, 8/29 - 8 PM \$8 TIX AT TICKETWEB
EMILY GREENE
Rabbits Running
7 Orange ABC
+special guest
MONDAY, 8/30 - OPEN MIC - FREE

Tavern. 8pm, \$8.
Lazy Loper, Con Brio, Shake Well Amnesia.
 9:30pm, \$8-10.
Moonlight Orchestra, Stormy California Three
 Parkside. 8pm, \$7.
"Rock Make Festival" Treat and 18th St.
 SF: www.rockmake.com. 11am-6pm, free. With
 Tartufi, AB and the Sea, Still Flyin', Leopold and
 His Fiction, and more.
Summer Twins, Twinks, Danger Babes, Omni, DJ
Neil Martinson Knockout. 9pm.
They Might Be Giants, Rogue Wave Sigmund
 Stern Grove. 19th Ave at Sloat, SF: www.stern-
 grove.org. 2pm, free.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House
 and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and
 classic dancehall with DJs Sep, Ludachris, and
 guest Bella.
Gloss Sundays Trigger, 2344 Market, SF: (415)
 551-CLUB. 7pm. With DJ Hawthorne spinning

house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am.
 "Dance floor for dancers - sound system for lov-
 ers." Got that?
Jack! Lookout. 3600 16th St. SF: (415) 431-0306.
 3pm, \$2. This high-energy party raises money for
 LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Lowbrow Sunday Delirium. 1pm, free. DJ Roost Uno
 and guests spinning club hip hop, indie, and top 40s.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag Asia SF. 6pm, \$5. Gay bachelor parties are the
 target demo of this weekly erotic tea dance.
Swing Out Sundays Rock-It Room. 7pm, free
 (dance lessons \$15). DJ BeBo Burnie spins 20s
 through 50s swing, live, and more.

MONDAY 23

ROCK/BLUES/HIP-HOP

Crowded House, Lawrence Arabia Warfield. 8pm.

\$45-62.50.
Decapitated, Faceless, All Shall Perish,
Red Chord, Veil of Maya, Cephanic Canage
Fillmore. 8:30pm, \$25. With Decrepit Death,
 Carnifex, Animals as Leaders, and Vital
 Remains.
Girl in a Coma, Gringo Star, Agent Ribbons
 Bottom of the Hill. 9pm, \$12.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary, SF: (415)
 885-4788. 10pm-2am, free. Senator Soul spins
 Detroit soul, Motown, New Orleans R&B, and more
 — all on 45!
Death Guitah DNA Lounge. 9:30pm, \$3-5. Gothic,
 industrial, and synthpop with Decay, Joe Radio,
 and Melting Girl.
Karaoke Killed the Cat Elbo Room. 9pm, \$5.
 Karaoke.
Krazy Mondays Beauty Bar. 10pm, free. With DJs
 Ant-1, Sir-Tipp, Ruby Red I, Lo, and Gelo spinning
 hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ

Gordo Cabeza and guests playing all Motown
 every Monday.
Manic Mondays Bar on Church. 9pm. Drink
 80-cent cosmos with DJs Mark Andrus and
 Dangerous Dan.
Skyraking Skyrak. 10pm, free. With resident DJs
 161 Vibration, Beatrok, and Mr. Lucky and weekly
 guest DJs.

TUESDAY 24

ROCK/BLUES/HIP-HOP

Alvon Biscuits and Blues. 8 and 10pm, \$15.
Audacity, Todd C and the Clown Sound, Mill
Valley's Most Honest Men Hemlock Tavern.
 6pm, \$5.
Bad Brains, Broun Fellinis Slim's. 9pm, \$26.
La Corde, Cat Party, Dadfag, DJs Deadbeat and
Yule Be Sorry Knockout. 9:30pm, \$5.
Eastern Conference Champs, Voxhaud Broadcast
 Hemlock Tavern. 9pm, \$6.

Grand Lake. It's for Free Grace, Sean Smith and
the Present Moment, James and Evander Café
 Du Nord. 9pm, \$10.
Psalm One, Open Mike Eagle, League 510 Elbo
 Room. 9pm, \$8.
Scene of Action, Paper Sons, Pebble Theory
 Bottom of the Hill. 9pm, \$8.
Shaimus, Star Anna and the Laughing Dogs Hotel.
 Utah. 8pm, \$8.
Something Corporate Warfield. 8:30pm, \$30.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free.
 With DJ D-runk and O. Joke.
Eclectic Company Skyrak. 9pm, free. DJs Tones
 and Yabbee spin old school hip hop, bass, dub,
 glitch, and electro.
Share the Love Trigger, 2344 Market, SF: (415)
 551-CLUB. 5pm, free. With DJ Pam Hubback spin-
 ning house.
Womanizer Bar on Church. 9pm. With DJ
 Nuxx #880



TEMPLE
UPCOMING EVENTS

WEDNESDAY AUGUST 19
ROCK OPERA

THURSDAY AUGUST 20
DUBTRIBE
SOUNDSYSTEM

FRIDAY AUGUST 21
PAUL HEMMING

THURSDAY AUGUST 27
ROY DAVIS JR.

FRIDAY AUGUST 28
BEN TOM

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AUGUST 18TH

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AUGUST 17TH

THE ARRIVAL

8:00-2:00am

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AUGUST 20TH

HAPPY HOUR

5:00-9:00pm | Free

Open to the public, drink specials

AUDIO VISUAL

9:00-2:00am

Reignforest Collective present

Listening Lounge

AUGUST 21ST

Boogie Events Company Presents

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10:00-2:00am

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THE SPLINTERS

IDA THU. 8/19
MICHAEL HURLEY
WESTWOOD & WILLOW

WEEZER TRIBUTE FRI. 8/20
PINKERTON
THE HOT TODDIES
AS A PEOPLE

BENEFIT FOR STRUMMERSVILLE SAT. 8/21
THE ARMAGIDEONS
THE HOOKS
MONKEY
SISTAS IN THE PIT
STIGMA 13
INTERCROSS

FIREHOUSE KUSTOM ROCKART POSTER SHOW SUN. 8/22
FEATURING HANGAR 18 ARTISTS
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THE BUTLERS SUN. 8/22
ONLY SONS
BURN'T HOUSE

GIRL IN A COMA MON. 8/23
GRINGO STAR
AGENT RIBBONS

SCENE OF ACTION TUE. 8/24
THE PAPER SONS
PEBBLE THEORY

WED. 8/25 JONAS REINHARDT • THE LIGHTS
LYDIA THU. 8/26
FIGHT FAIR • POLARIS AT NOON

FRI. 8/27 CANNONS AND CLOUDS
WINFRED EYE • BY SUNLIGHT

SAT. 8/28 BAND OF BROTHERZ
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SUN. 8/29 JUNIUS
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WED 5/19 9PM IAN CURTIS MEMORIAL

THU 5/20 9:30PM DEAD SOULS (JOY DIVISION TRIBUTE), WINSTON TONG GRAVES BROS DELUXE, CARLETTA SUE KAY

FRI 5/21 9PM WAX PACTS PRESENTS AFROLICIOUS WITH DIS-HOSTS: PLEASUREMAKER & SENIOR OZ WITH SPECIAL GUEST: ADRIAN YOUNGE & THE BLACK DYNAMITE SOUND ORCHESTRA

SAT 5/22 10PM SHOWS BY TOBIN PRESENTS MATA LEON THE SILENT COMEDY (SAN DIEGO), MISSISSIPPI MAN (SAN DIEGO), THE STEELWELLS

SUN 5/23 3PM PHILANTHRO PRODUCTIONS PRESENTS TRAFFIC: A CHARITY BENEFIT FOR THE SOMALI MAM FOUNDATION FEATURING COLD SHOT WWW.TRAFFICPHILANTHRO.EVENTORITE.COM

MON 5/24 9PM DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH VINNIE ESPARZA (TWEET FOR FREEDOM) AND LUDICHRIS

TUE 5/25 9:30PM AQUARIUS RECORDS & LUCIFER'S HAMMER PRESENTS WORM OUROBOROS PUSSYGUTT (ID) A STORY OF RATS (PDX) PRIZEHOG PLUS \$2 DRINK SPECIALS

WED 5/26 10PM MARCUS COHEN PRESENTS THE CONGRESS

THU 5/27 10PM ELBO ROOM PRESENTS CLUB SHUTTER WITH DIS NAKO, OMAR, JUSTIN

UPCOMING
THU 5/27 AFROLICIOUS
FRI 5/28 & SAT 5/29 CARNAVAL!!! SAMBA DA
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***Wed 8/19** TOTAL TRASH FEST 2010
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THE LATEENOS
LARRY & THE AMERGENT GENERATION
THE JINKES

***Thu 8/20** TOTAL TRASH FEST - DAY 2
HUNK & HIS PUNK
SHAMMAN & THE CLAIMS
OKMONIKS - THE GOODCH BOIZ
MISS CHAIN & THE
BROKEN HEELS

***Fri 8/21** TOTAL TRASH FEST - DAY 3
GENTLEMAN JESSIE & HIS MEN
PERSONAL & THE PIZZAS
BARRERACUDAS
THE WRONG WORDS
MEEROAZ

***Sat 8/22** HAPPY HOUR SHOW
SPUTTERDOLL
PEDRO GILL - THE SKYLADES
ROCKING KIDS SING-A-
LONG • KEENWILD

***Sun 8/23** TOTAL TRASH FEST - DAY 4
NOBUNNY
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***Mon 8/24** TWANG SUNDAY
AMERICAN CANCER SOCIETY BENEFIT
THE BACK 40
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***Tue 8/25** THE MOONLIGHT ORCHESTRA
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UPCOMING SHOWS:
8/25 - BANE, TRAPPED UNDER ICE, CRUEL
HAND, ALPHA OMEGA, BANGROBER
8/26 - ALMA CHORUS, BOUND, MY VICTIM
8/27 - ALEX BROWN, SPITIN' COBBLES,
THE DEPARTED
8/28 - CHILI BOWL 6 OFFICIAL AFTERPARTY!
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9/2 - KRUM DUMS, MONSTER SOUND,
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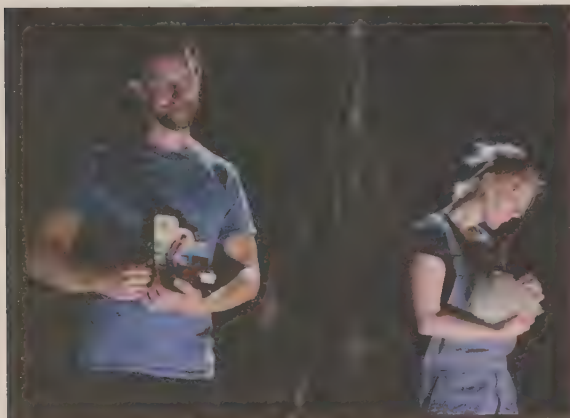
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Possession: Mugumpin's inventive *This Is All I Need* is playing at NOHspace. | PHOTO BY DIANA BLACKWELL

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at slistings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

BAY AREA

Antony & Cleopatra Forest Meadows Amphitheatre, 1475 Grand, San Rafael; 499-4488, www.marinshakespeare.org; \$20-35. Previews Fri/20-Sun/22, 8pm. Opens August 28, 8pm. Runs Fri-Sat, 8pm; Sun, 4pm. Through Sept 25. Marin Shakespeare Company's summer season continues with the tale of the Egyptian queen. **In the Wound** John Hinkel Park, Berk; (510) 841-6500, www.shotgunplayers.org; \$10 (no one turned away). Opens Sat/21, 3pm. Runs Sat-Sun, 3pm (also Sept 5, 3pm). Through Oct 3. Shotgun Players present a unique take on the Iliad, written and directed by Ian Tracy. **Macbeth** Bruns Amphitheatre, 100 California Shakespear Way, Orinda; (510) 548-9666, www.calsakes.org; \$34-70. Previews Wed/18-Fri/20, 8pm. Opens Sat/21, 8pm. Runs Fri-Sat, 8pm; Sun, 4pm (also Sept 11, 2pm). California Shakespeare Theater presents the tale of unbridled ambition and its consequences, directed by Joel Sass. **Trouble in Mind** Aurora Theatre, 2091 Addison, Berk; (510) 943-4822, www.aurora-theatre.org; \$10-55. Previews Fri/20-Sat/21 and Tues/24, 8pm; Sun/22, 2pm. Opens August 26, 8pm. Run Wed-Sat, 8pm; Sun, 2 and 7pm; Tues, 7pm. Through Sept 26. Aurora Theatre presents Alice Childers' look at racism through the lens of theater.

ONGOING

Abigail: The Salem Witch Trials Temple SF, 540 Howard; www.templestf.com; \$10. Thurs/19, August 26, 9pm. Through Sept 26. Buzz Productions, with Skycastrate Music and Lunar Eclipse Records, presents an original rock opera based on the Salem witch trials. **Disvalicious** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org; \$22-28. Wed-Sat, 8 p.m.; Sun, 2pm. Through Sun/22. Leanne Borghesi takes on the music of legends ranging from Garland to Midler. **Don't Ask** New Conservatory Theatre Center, 25 Van Ness; 861-8972; www.nctcsf.org; \$24-36. Wed-Sat, 8pm; Sun, 2pm. Through Sept 19. New Conservatory Theatre Center presents the West Coast premiere of Bill Quigley's play about the affair between a Private and his superior. **Gilligan's Island: Live on Stage!** The Garage, 975 Howard; (800) 338-3006, www.brownpapertickets.com; \$15-20. Sun, 8pm. Through August 29. Moore Theatre and SAFEhouse for the Performing Arts brings the TV show to the stage. **Imvay** Party of 2 Shelton Theater, 533 Sutter; (800) 630-3006, www.partyof2themusical.com; \$25-29. Sun, 3pm. Through Sept 12. A new show written by Morris Bobrow.

Peter Pan Threesixty Theater, Ferry Park (on Embarcadero across from the Ferry Bldg); www.peterpanshow.com; \$30-125. Tues and Thurs, 7pm; Fri-Sat, 7:30pm (also Sat, 2pm); Wed, 2pm, Sun, 1 and 5pm. Through August 29. IM Barrie's tale is performed in a specially-built 360-degree CGI theater.

Posibilidad, or Death of the Worker Dolores Park and other sites; 285-1717, www.sfmt.org. Free. Sat-Sun, 2pm; also Sept 6, 2pm; Sept 17, 8pm. Through Sept 17. **Sex Tapes for Seniors** Victoria Theater, 2961 16th; (800) 838-3006, \$20-40. Fri-Sat, 8pm; Sun, 2pm. Through Sun/22. Older people have sex. It's a revelation, incredibly, for the new, blandly do-goody yoga instructor (Erin Reis) at a retirement village called Shambhala Springs in the premiere of Mario Cossa's sweet, sassy, but somewhat sterile and long-winded new musical. It's maybe an eye-opener too for anyone in the audience too young to remember doing it in the Sixties—let alone in your sixties—and by eye-opener we mainly mean the ability to keep at least one eye open the entire show. Older audiences may find more to appreciate here. The odd cast of characters includes three couples—one straight (Charmaine Hitchcock and Terry Stokes), two gay (Philippe Coquet and John Hutchinson; Rebecca Mills and Carolyn Zaremba), and a single widow (Nancy Helman Shneiderman) who dates but keeps another marriage at bay. (I promised myself I wouldn't use the word feisty, but she is, as are several of the others.) They come up with a plan to make and sell the titular product, much to the horror of relatives and some other residents. But the storyline has more to do with individual relationships and the challenges of aging gracefully and living well. Performances are uneven, entrances routinely late, but there's a built-in charm to that. Tyler Flanders' music, however, generally limps along (despite dutiful treatment by a three-piece band) and Cossa's lyrics only rarely stir. Although at least once all hell breaks loose: in the rousing, if not exactly arousing, number devoted to the feilatic benefits of dentures. Indeed, this play should probably have an NC-71 rating. (Avila)

Show and Tell Thick House, 1695 18th St; (800) 838-3006, www.symmetrytheatre.com. Thurs-Sat, 8pm; Sun, 5:30 pm. Through Sun/22. \$25. Symmetry Theatre Company, an impressive new group dedicated to addressing gender disparity in the casting of professional actors, makes a memorable debut with this expertly crafted, sinuous drama about the psychological aftermath—and tangled social roots—of a bombing in a small-town schoolroom from playwright (and former SF res) Anthony Clare (Control/4th+Delete). The sole survivor of the horrific and mysterious attack is the stunned, deeply perplexed teacher (an affecting, quietly intense Chloe Bronzan), soon surrounded by grief-stricken parents demanding their children's remains and a tight-knit, jaded forensics team led by a gradually smitten FBI agent (a suavely imposing Robert Parsons). Julia Brothers, Wylie Herman, Jessica Powell, and Erika Salazar round out a strong ensemble under the assured direction of Laura Hope, whose engaging production leaves much to think about in the realm of private turmoil and public chaos—including the nature of grief, modernity's systemic violence, and the disorder

generated and managed by the self-same state. Kate Boyd's lush, strikingly ambiguous video design (featuring a set of evocative children's drawings) and Cliff Caruthers' beautifully spare and haunted sound (featuring a delicate stream of child voices) add measurably to the expanse of the play's existential and political universe. (Avila) **Skin Tight** CounterPULSE, 1310 Mission; www.counterpulse.org; \$20 (\$35 for gala opening) Thurs-Sat, 8pm. Through August 28. Rapid Descent Physical Performance Company presents the SF premiere of Gary Henderson's play.

Streetcar Named Desire Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org; \$15-25. Wed-Sat, 8pm. Through Sept 4. It's no small feat, creating a sultry southern summer circa 1940's smack-dab in the middle of a typically frosty San Francisco summer circa right here right now, but Boxcar Theatre rises admirably to the challenge. Rebecca Longworth's creative staging of Tennessee Williams' "A Streetcar Named Desire" includes musical interludes, ghostly apparitions, and the clattering of a cleverly impersonated streetcar that shakes the walls of Matt McAdon's simply-detailed tenement flat and the spirits of one Blanche DuBois (Juliet Tanner), while the deliberately-muted lighting (Stephanie Buchner) and period-appropriate sound (Ted Crimby), add the appropriate layers of southern discomfort to the unfolding action. Especially captivating to watch are the performances of supporting characters Stella (Casi Maggio) and Mitch (Brian Jansen), who seem to almost helplessly orbit the hot flame of Stanley Kowalski's sun (Nick A. Olivero) and the grimly flickering satellite of Blanche's waning moon. As he does in "Cat on a Hot Tin Roof," Seth Thygesen stands in for one dearly-departed, in this case Blanche's old beau, Allan Gray, whose abrupt suicide de-magnetized her moral compass. And in addition to a saucy turn as next-door neighbor Eunice, Linnea George tracks the fractured emotions of the main characters on her mournful violin. (Nicole Gluckstern)

This Is All I Need NOHspace, 2840 Mariposa; www.mugumpin.com. Thurs-Sun, 8pm. Through Sept 4, 8:15-10. In our obsession with possessions, just who possesses who? Mugumpin's inventive, hilarious and repeatedly surprising new work—captivated and captivating—reminds us that a possession isn't just a thing but also a (colonized) state of being. But there's no manifesto here, so much as a multifaceted, deftly staged exploration of a theme so central to this bare and incredibly cluttered existence that we hardly even notice it. The four-person ensemble (Madeline H.D. Brown, Joe Estlack, Erin Mei-Ling Stuart, and Christopher W. White), sharply co-directed by Liz Lisle and Jonathan Spector, brings various states of being and relation to life with aplomb—a mind swift transformations of time and place, provocative contrasts and parallels, dexterous vocalizations, and supple and satisfyingly offbeat choreography. I'm purposely leaving out the details of the vignettes and the sometimes-startling mise en scene because it's better that way. All you really need now is the price of a ticket. (Avila)

This World Is Good Phoenix Theater, 414 Mason; 913-7272, www.sleepwalkertheatre.com. Thurs-Sat, 8pm. Through August 28, 8:15-10. The opening gambit in a new trilogy by local playwright J.C. Lee.

PERFORMANCE/DANCE

Bay Area Rhythm Exchange War Memorial and Performing Arts Center, Herbst Theater, 401 Van Ness; 392-4400, www.stepology.com. Fri/20-Sat/21, 8pm. \$17-25. Bay Area Tap Festival artists perform.

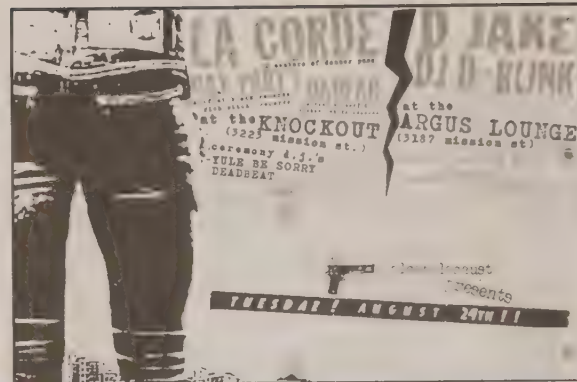
"Disoriented" Stage Werx Theater, 533, Sutter; www.brownpapertickets.com. Thurs/19, 8pm, \$20. A trio of solo performances by Zahra Noorbakhsh, Colleen "Coke" Nakamoto, and Thao P. Nguyen.

"House Special" ODC Dance Commons, 351 Shotwell; www.odctheater.com. Sat/21, 8pm, \$15. New work by Pearl Ubungun, Jesselito Bie, and others.

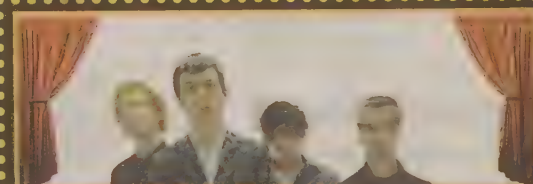
Landscape With the Fall of Icarus Climate Theater, 470 Florida; www.brownpapertickets.com. Fri/20-Sat/21, 8pm, \$15. Samuel Toupai presents an evening-length performance work.

BAY AREA

"New Works Festival" Lucie Stern Theatre, 1355 Middlefield, Palo Alto; (650) 463-1960, www.theatreworks.org. Dates and times vary. Through August 22. \$15-25 (\$75 for festival pass). TheatreWorks presents its ninth annual festival. **sfbc**



CONCERT UPDATE



GENTLEMAN JESSE

FRIDAY 8/20 - PARKSIDE

WED 8/19

RANTOULS
LATEENOS
LARRY & THE
ANGRIEST INCH
JUNKIES
Parkside

WUVVES
PRISMS
Rioshew Stop

FRANC D' AMBROSIO
Hatz; Room

MARK MATOS & OS
BEACHES
THE BLANK TAPES
APACHE THUNDERBOLT
Hemlock Tavern

THU 8/19

HUNK & HIS PUNK
SHANNON & THE
CLAMS
OKMONIKS
THE GOOCH BOIZ
MISS CHAIN & THE
BROKEN HEELS
Parkside

SAH PEIDER
40 LOVE
Guns

CLIP BEAKS
MOCCETRO
HOLLOW EARTH
HANS KELLER
Gate Du Nord

FRI 8/20

GENTLEMAN JESSE &
HIS MEN
PERSONAL & THE
PIZZA
BARRERACUBAS
THE WRONG WORDS
MEERCAZ
Parkside

RAYSIE WONDER
Hotel Utah

JUSICFER
The Uptown

COOL WATER CANYON
VINTAGE MUSIC
COLLECTION
The Independent

SAT 8/21

RODRIGO Y GABRIELA
XAVIER RUDD &
IZINTARA
The Greek Theatre

HEPAT
THE INCITERS
Shim

JOHN MAYER
Shoreline
Amplifier

SUN 8/22

SARAH JAFFE
THE GLASSINES
KRISTY KRUEGER
HEMLOCK TAVEN

ROCK THE BELLS
Shoreline
Amplifier

MAT KEARNEY
KATIE HERZIG
Gate Du Nord
Swedish American

MON 8/23

DECAPITATED
The Fatigue

CROWDED HOUSE
The Warfield

THE FABULOUS BUD
E. LOV
Razz Room

SUMMER TWINS
THE TWINKS
THE DANGER BABES
OMMI
The Knockout

TUE 8/24

BOB DYLAN & HIS
BAND
Fox Theater

SCENE OF ACTION
THE PAPER SONS
PEBBLE THEORY
Bottom of the Hill

LA CORDE
CAT PARTY
RADFAG
Knockout

THRIVING IVORY
RYAN STAR
ENTICE
Great American
Music Hall

WED 8/25

ENDROIT
DOUBLE PLUS GOOD
Hemlock Tavern

JAPONIZE ELEPHANTS
ZUYRES EASTERN
EUROPEAN VUL
PERMENT
TILLOSSA
Rioshew Stop

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On the Cheap listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 18

"El Grito de la Mission" Southern Exposure, 3030 20th St., SF; (415) 863-2141. 6pm, free. Join Southern Exposures and the youth, artists, and community partners who participated in the Mission Voices Summer program for a final exhibition featuring new work, installations, interactive performance, food, and refreshments.

Hear It Local 111 Minna Gallery, 111 Minna, SF; (415) 974-1719. 6:30pm, free. Celebrate the San Francisco launch of www.hearitlocal.com, which provides a community-building platform for the local, independent music scene. Featuring performances by the Nice Guy Trio, Quinn Deveau, and Kelly MacFarling, a music photography exhibit by Niall David and Audra Marie Dewitt, and more.

NASA Space Telescope Randall Museum, 199 Museum Way, SF; (415) 554-9600. 7:30pm, free. Astrophysicist Bryan Mendez will tell all there is to know about NASA's new Wide-field Infrared Survey Explorer (WISE) telescope, launched unmanned in 2009 to search for asteroids, stars, the origins of stellar and planetary systems, and anything else the galaxies could reveal.

SATURDAY 21

Dahlias Hall of Flowers, 9th Ave. at Lincoln, SF; (415) 994-2448. Sat. 10am-5pm. Sun. 10am-4pm; free. Did you know that the Dahlia is San Francisco's official flower? The Dahlia Society of California, responsible for the planting and upkeep of Golden Gate Park's Dahlia Dell, is holding it's annual show and exhibition of these fantastic flowers.

Hello Kitty Must Die San Francisco Public Library, Chinatown branch, 1135 Powell, SF; (415) 355-2888. 2:30pm, free. Hear author Angela S. Choi read from and discuss her new book, that rips into stereotypes about the well-groomed, well-behaved Asian wife with a tale about a serial killer happy to teach others how to get rid of unwanted fiancés and bosses.

Hot Glass Cold Beer Public Glass, 1750 Armstrong, SF; (415) 671-4916. 6pm; \$25 donation, includes glass and beer. Take in an evening of glassblowing demonstrations by artists Paul DeSomma, Marsha Blaker, and Jeff Rogers while listening to live music and enjoying cold beer in your new one-of-a-kind, hand blown drinking glass.

St. Street Food Fest Folsom between 25th and 26th St., SF; (415) 824-2729 ext. 303. 11am-7pm, free. Enjoy some casual, affordable, delicious food made by San Francisco food entrepreneurs. Hosted by La Cocina, this Street Food Festival aims to further advocate for the creation of policies that support the formalization of mobile food vending to connect communities to a food from all classes and cultures.

BAY AREA

Art and Soul Frank H. Ogawa Plaza, City Center, 14th St. and Broadway, Oakland; (510) 444-CITY. Sat.-Sun. noon-6pm, \$10. Celebrate the past, present and future music of Oakland at this two-day concert and marketplace featuring music performances by Cake, En Vogue, Tony! Toni! Toné!, MC Hammer, Pete Escovedo, The Bittersweets, Lenny Williams, and more. Also featuring an Artisan Marketplace, with crafts and art for purchase, food vendors offering multicultural menus, dance performances, and activities.

SUNDAY 22

Sunday Streets John F. Kennedy Drive and MLK Drive, Golden Gate Park, SF; Great Highway from Lincoln to SF Zoo. SF: www.sundaystreetsf.com. 10am-3pm, free. Take to the streets for a day of healthy, family-friendly activities. This month's street closure is "Penguins to penguins," or Golden Gate Park to the SF Zoo.

TUESDAY 24

"Microscopic Giant" Space Gallery, 1141 Polk, SF; www.bucktoothmechanics.blogspot.com. 8pm, free. A night of local creativity with spoken word performances, storytelling, and poetry by Tracy Jones, April Wolfe, Steven Gray, Charlie Getter, and the host of NPR's *Snap Judgment* Glynn Washington, open mic, live painting by artists Aaron Lawrence, Nolan Yelonek, and Noa- and live music by DigDug. #SFBG

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A ballet prodigy defects from China in *Mao's Last Dancer*, out Fri/20. 1 PHOTO BY SIMON CARDWELL

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peltzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Animal Kingdom More renowned for its gold rush history and Victorian terrace homes than its criminal communities, Melbourne, Australia gets put on the same gritty map as Martin Scorsese's '70s-era New York City and Quentin Tarantino's '90s Los Angeles with the advent of director-writer David Michôd's masterful debut feature. The metropolis' sun-blasted suburban homes, wood-paneled bedrooms, and bleached-bone streets acquire a chilling, slowly building power, as Michôd follows the life and death of the Cody clan through the eyes of its newest member, an unformed, ungainly teenager nicknamed J (James Frecheville). When J's mother OGD, he's tossed into the twisted arms of her family: the Kewpie doll-faced, too-close-for-comfort matriarch Smurf (Jacki Weaver), dead-eyed armed robber Pope (Ben Mendelsohn), Pope's best friend Baz (Joel Edgerton), volatile younger brother and dealer Craig (Sullivan Stapleton), and baby bro Darren (Luke Ford). Learning to hide his responses to the escalating insanity surrounding the Cods' war against the police — and the world — and finding respite with his girlfriend, Nicky (Laura Wheelwright), J becomes the focus of a cop (Guy Pearce) determined to take the Cods down — and discovers he's going to have use all his cunning to survive in the jungle called home. Stunning performances abound — from Frecheville, who beautifully hides a growing awareness behind his character's monolithic passivity, to the adorably scarifying Weaver — in this carefully, brilliantly detailed crime-family drama bound to land at the top of aficionados' favored lineups, right alongside 1972's *The Godfather* and 1986's *At Close Range* and cult raves 1970's *Blondie Mama* and 1974's *Big Bad Mama*. (2:02) *Metreon, Shattuck* (Chun)

Army of Crime In 1941 Paris, a group of resistance fighters — mostly foreign-born, many Jewish — form an underground network to sabotage the ever-growing Nazi presence in France. Their schemes range from the clever (playing loud piano to disguise the sound of a printing press) to the violent (grenades tossed under buses). Tension builds as the film progresses, though we learn in the first three minutes which characters will have "Died for France" at the end. In addition to its important historical lesson (with a modern-day nod toward the shifting definition of what makes a terrorist), *Army of Crime* also boasts a strong, easy-on-the-eyes ensemble cast and a depiction of wartime Paris that favors glamorous nostalgia. (2:13) *Sundance Kabuki*. (Eddy)

Hugh Hefner: Playboy, Activist, and Rebel See "Bunny Business." (2:04) *Lumiere, Shattuck*.

Lebanon "Das Boot in a tank" has been the thumbnail summary of writer-director Samuel Maoz's film in its festival travels to date, during which it's picked up various prizes including a

Venice Golden Lion. On the first day of Israel's 1982 invasion (which Maoz fought in), an Israeli army tank with a crew of three fairly green 20-somethings — soon joined by a fourth with even less battle experience — crosses the border, enters a city already halfway reduced to rubble, and promptly gets its inhabitants in the worst possible fix, stranded without backup. Highly visceral and, needless to say, claustrophobic (there are almost no exterior shots), *Lebanon* may for some echo *The Hurt Locker* (2009) in its intense focus on physical peril. It also echoes that film's lack of equally gripping character development. But taken on its own willfully narrow terms, this is a potent exercise in squirm combat-you-are-thereness. (1:33) *Embarcadero, Shattuck, Smith Rafael*. (Harvey)

Lottery Ticket When Bow Wow wins \$370 million in the lottery, his neighbors are, understandably, a bit jealous. The all-star ensemble also features Ice Cube, Loretta Devine, Mike Epps, and Charlie Murphy. (1:39)

Mao's Last Dancer Based on the subject's autobiography of the same name, this Australian-produced drama chronicles the real-life saga of Li Cunxin (played as child, teen, and adult by Huang Wen Bin, Chengwu Guo, and Chi Cao), who was plucked from his rural childhood village in 1972 to study far from home at the Beijing Dance Academy. He attracted notice from Houston Ballet artistic director Ben Stevenson (Bruce Greenwood) during a cultural-exchange visit, and was allowed to go abroad for a Texas summer residency. At first the film looks headed toward well-handled but slightly pat inspirational territory pitting bad China against good America, as it cuts between Li's grueling training by (mostly) humorless Party ideologues, and his astonishment at the prosperity and freedom in a country he'd been programmed to believe was a capitalist hellhole of injustice and deprivation. (Though as a Chinese diplomat cautions, not untruthfully, he's only been exposed to "the nice parts.") Swayed by love and other factors, Li created an international incident — tensely staged here — when he chose to defect rather than return home. But Jan Sardi's script and reliable Aussie veteran Bruce Beresford's direction refuse to settle for easy sentiment, despite a corny situation or two. Our hero's new life isn't all dream-come-true, nor is his past renounced without serious consequence (a poignant Joan Chen essays his peasant mother). The generous ballad excerpts (only slightly marred by occasional slow-mo gimmickry) offer reward enough, but the film's greatest achievement is its honestly earning the right to jerk a few tears. (1:57) *Albany, Embarcadero*. (Harvey)

Nanny McPhee Returns Emma Thompson reprises her role as the magical nanny, this time helping out harried mother Maggie Gyllenhaal. (1:48) *Presidio, Shattuck*.

The Switch Sperm-donor humor: now officially a tired trope. (1:56) *Shattuck*.

Vampires Suck And they're ripe for parody, too. (1:40)

ONGOING

Agora (2:06) *Shattuck*.

Alamar (1:13) *Roxie*.

Cats and Dogs: The Revenge of Kitty Galore (1:40) *1000 Van Ness, SF Center*.

The Concert (1:47) *Clay*.

Despicable Me (1:35) *1000 Van Ness, SF Center*.

Dinner for Schmucks (1:50) *1000 Van Ness, SF Center*.

The Disappearance of Alice Creed (1:40) *Sundance Kabuki*.

Eat Pray Love The new film based on Elizabeth Gilbert's chart-busting memoir, *Eat Pray Love*, benefits greatly from the lead performance by Julia Roberts, an actor who can draw from her own reserves of pathos when a project has none of its own. The adaptation, about a whiny American author faring around the globe in search of what amounts to spiritual room service, is nothing without her. The journey begins with the Type-A, book contract-inspired premise that Gilbert will travel to three appointed countries over the course of a year in order that, having thrice denied herself absolutely nothing, she might come out the other end a better-balanced human being. The first stop is Italy, where her entire plan is to finally unbutton her jeans and indulge in a celebrated cuisine, as if her home base of Manhattan were a culinary backwater. But this film is all about tired equivalencies, so Italy equals food, and expressive hand gestures, and "the art of doing nothing." India, her next stop, equals enlightenment (her discovery that the guru she's come to see is currently at an

ashram in New York is an irony lost on the movie). And Bali, her final getaway, apparently equals contradictory but flattering aphorisms and the matically hypocritical romances. The sole appeal to a moviegoer here is aspirational. What's so embarrassing about *Eat Pray Love* is its insistence that this appeal sprouts from the spiritual quest itself, and not just from the privilege that enables Gilbert to have such an extravagant quest in the first place. But then, self-awareness is supposed to be an obstacle to enlightenment. She's got nothing to worry about there. (2:30) *Cerrito, Elwood, Empire, Marina, 1000 Van Ness, SF Center, Sundance Kabuki*. (Jason Shama)

The Expendables Exactly what you're expecting: a completely ludicrous explosion-o-thon about mercenaries hired by Bruce Willis to take down a South American general who's actually a puppet for evil CIA agent-turned-coke kingpin Eric Roberts. Clearly, Sylvester Stallone (who directed, co-wrote, stars, and even coaxed a cameo out of Schwarzenegger) knows his audience, but *The Expendables* — bulging with a muscle-bound cast, including Dolph Lundgren, Terry Crews, Jason Statham, and Steve Austin, plus Jet Li, who suffers many a short-guy joke — is content to simply tap every expected rung on the 90s-actioner homage ladder. There's no self-awareness, no truly witty one-liners, no plot twists, and certainly no making a badass out of any female characters (really, couldn't the South American general's daughter have packed some heat, or kicked someone in the balls — anything besides simply

heaving her cleavage around?) The only truly memorable thing here is the inclusion of Mickey Rourke as Stallone's tattoo-artist pal; I would possibly wager that Rourke was allowed to write his own weepy monologue, delivered in a close-up so extreme it's more mind-searing than any of the film's many machine-gun brawls. (1:43) *1000 Van Ness, Sundance Kabuki*. (Eddy)

The Extra Man (1:45) *Elwood, Embarcadero*.

Farewell (1:53) *Opera Plaza, Shattuck*.

Get Low Born from the true story of Felix Bush, an eccentric Tennessee hermit who invited the world to celebrate his funeral in advance of his own death, *Get Low* is a loose take on what might inspire a man to do a thing like that. It's a small story, and unlikely to attract the attention of popcorn-added viewers in the midst of the summer blockbuster season, but *Get Low* has a whopper of a character in Felix Bush. Robert Duvall becomes Bush, constructing a quiet man who sees it all and speaks only when he has something to say, and supporting roles from Sissy Spacek and Bill Murray are expectedly solid, but the real surprise is what a strong eye director Aaron Schnieder has. In allowing scenes to unfold on their own terms and in their own time, Schnieder gives a real humanity to what could have been a Hallmark movie. (1:42) *Albany, Embarcadero, Piedmont*. (Peter Galvin)

The Girl Who Played With Fire (2:09) *Embarcadero, Piedmont, Shattuck, Smith*

CONTINUES ON PAGE 44

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ONGOING

CONT>>

Rafael.

22 The Girl With the Dragon Tattoo (2:32) Shattuck.

Harimaya Bridge (2:00) Four Star.

22 I Am Love (2:00) Elmwood, Opera Plaza.

Inception (2:30) Empire, Marina, 1000 Van Ness, Sundance Kabuki.

22 Joan Rivers: A Piece of Work (1:24) Opera Plaza, Red Vic.

22 The Kids Are All Right In many ways, *The Kids Are All Right* is a straightforward family dramedy: it's about parents trying to do what's best for their children and struggling to keep their relationship together. But it's also a film in which Jules (Julianne Moore) goes down on Nic (Annette Bening) while they're watching gay porn. Director Lisa Cholodenko (1998's *High Art*) co-wrote the script (with Stuart Blumberg), and the film's blend between mainstream and queer is part of what makes *Kids* such an important — not to mention enjoyable — film. Despite presenting issues that might be contentious to large portions of the country, the movie maintains an approachability that's often lacking in queer cinema. Of course,

being in the gay mecca of the Bay Area skews things significantly — most locals wouldn't bat an eye at *Kids*, which has Nic and Jules' children inviting their biological father ("the sperm donor," played by Mark Ruffalo) into their lives. But for those outside the liberal bubble, the idea of a nontraditional family might be more eye-opening. It's not a message movie, but *Kids* may still change minds. And even if it doesn't, the film is a success that works chiefly because it isn't heavy-handed. It refuses to take itself too seriously. At its best, *Kids* is laugh-out-loud funny, handling the heaviest of issues with grace and humor. (1:47) Bridge, California, Cerrito, 1000 Van Ness, Piedmont, Presidio, SF Center, (Peitzman)

22 Life During Wartime *The Kids Are Alright* isn't the only film this summer that subtly skewers the suburban upper-middle class by following a seemingly well-adjusted family as they're thrown into crisis when a shadowy father figure attempts to enter their orbit. Only in the case of Todd Solondz's *Life During Wartime*, instead of a sperm donor, Dad is a convicted child molester. A quasi-sequel to 1998's *Happiness*, *Life* picks up 10 years later to survey the still-damaged Jordan sisters. After discovering that her husband Allen (Michael Kenneth Williams) is still making sexually harassing phone calls, moosey Joy (squeaky-voiced British actress Shirley Henderson) flees to Florida, where her older sister Trish (Allison Janney) has attempted to start a new life for herself and her children. Oldest Billy (Chris Marquette) is now a bitter college student, and youngest son Timmy (Dylan Riley Snyder) still doesn't know the horrible truth about his father Bill (Ciarán Hinds), who has just been released from prison. Third sister Helen (Ally Sheedy), has had success in Hollywood, but still feels victimized by her family. Despite the entirely new cast, happiness remains just as elusive as before. Pleasure, when it can be found, is fleeting. Characters' awkward conversations with each other inevitably sputter and stall, and even the best intentions are no measure against disaster. Solondz may be a scathing observer, but he is not above being sympathetic when it's called for. Neither does he gloss over the serious questions — what are the limits of forgiveness? When is forgetting necessary? (1:37) Lumiere, (Sussman)

Louises (1:39) Roxie.

Middle Men (1:45) 1000 Van Ness, Sundance

Kabuki.

The Other Guys (1:47) California, 1000 Van Ness,

Presidio.

Patrik Age 1.5 (1:38) Lumiere

Peep! Live (1:46) Balboa.

Salt (1:31) 1000 Van Ness, Sundance Kabuki.

22 Scott Pilgrim vs. The World For fans of Bryan Lee O'Malley's just-completed comics saga *Scott Pilgrim*, the announcement that Edgar Wright (2004's *Shaun of the Dead*, 2007's

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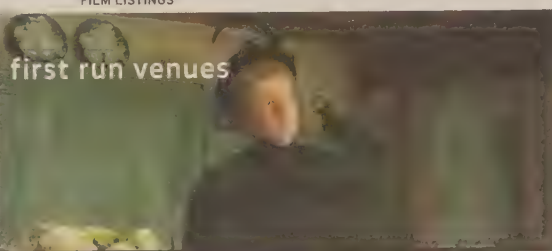
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Hot Fuzz) would direct a film version was utterly surreal. Geeks get promises like this all the time, all too often empty (Guillermo del Toro's *Hobbit*, anyone?). But miraculously, Wright indeed spent the past five years crafting the winning Scott *Pilgrim vs. the World*. The film follows hapless Toronto 20-something Scott Pilgrim (Michael Cera), bassist for crappy band Sex Bob-omb, as he falls for delivery girl Ramona Flowers (Mary Elizabeth Winstead), only to find he must defeat her seven evil exes — like so many videogame bosses — before he can comfortably date her. As it happens, he's already dating a high-schooler, Knives (Ellen Wong), who's not coping well with Scott moving on. Cera plays a good feckless twerp; his performance isn't groundbreaking, but it dodges the Cera-playing-his-precious-self phenomenon so many have lamented. The film's ensemble cast maintains a sardonic tone, with excellent turns by Alison Pill, Aubrey Plaza, and newcomer Wong. Jason Schwartzman is perfectly cast as the ultimate evil ex-boyfriend — there's really no one slimmer, at least under 35. The film brilliantly cops the comics' visual language, including snarky captions and onomatopoeic sound effects, reminiscent of 1960s TV Batman. Sometimes this tends toward sensory overload, but it's all so stylistically distinctive and appropriate that excess is easily forgiven. (1-52) *California, Four Star, Presidio, Shattuck* (Stander).

Step Up 3D (1-46) 1000 Van Ness, SF Center, Tales from Earthsea Drawn from Ursula K. Le Guin's *Earthsea* series of fantasy novels, the feature debut of Goro Miyazaki, the legendary Hayao Miyazaki's son, is the latest to come out of Japan's Studio Ghibli. It tells the story of angry patrician prince-refugee Arren, who finds himself in the company of the wise Archmage Sparrowhawk and must help him and his friends defeat a Maleficent-esque evil sorcerer. But this film's fantastical world tends too often toward the unengagingly mundane, with a cast of half-baked archetypes battling over overwrought metaphysical concepts. To boot, too many of the weird creatures and unreal elements seem reminiscent of the elder Miyazaki's creations in films like *Princess Mononoke* (1997) and *Spirited Away* (2001). Ghibli is famed for its relentlessly creative productions, but *Earthsea* misses the mark, even if it is entirely watchable. It's worth noting that Le Guin herself has written a lengthy piece on the film's many problems. (1-55) *Sundance Kabuki*. (Sam Stander)

Toy Story 3 (1-49) 1000 Van Ness, Shattuck, Sundance Kabuki.
Vengeance (1-48) Four Star, Sundance Kabuki.
The Wildest Dream: Conquest of Everest (1-33) Opera Plaza.
Winter's Bone (1-40) Empire, Lumiere, Shattuck. **SFBG**



Emma Thompson wrote and co-stars as the magical caregiver in *Nanny McPhee Returns*, out Fri/20. | PHOTO BY LIAM DANIEL

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184. www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

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Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

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PG-13 PARENTS STRONGLY CAUTIONED
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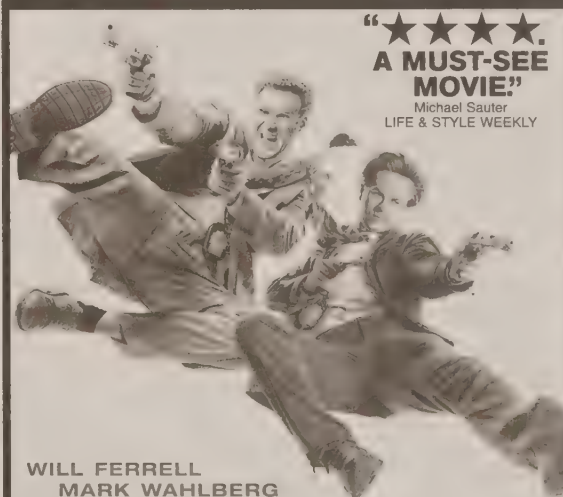
Sister Act plays Sun/22 as part of the Cannery's series of San Francisco-set movies.

Schedules are for Wed/18–Tues/24 except where noted. Director and year are given when available. Double and triple features are marked with a *. All

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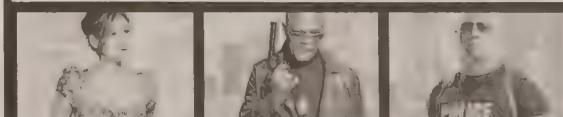
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8. For participation information, contact atopen-screening@atasite.org. *Other Cinema Digital and Alternative Digital Domain present Kwak Gigs 66 Time,” works by Cal Volner-Dison, Hannah Ruskin, and more, Sat, 9. *ATA Sunday Salon,” live music with ASSS, Jesse Kudler and Chandan Narayan, and Particle Board, Sun, 4

CANNERY 2801 Leavenworth, SF; (415) 771-3112, www.thecannery.com. Free **Sister Act** (Ardolino, 1992), Sun, 8

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. “Double Stanwyck:” *The Bitter Tea of General Yen (Capra, 1933), Wed, 2:30, 5:40, 8:55, and Baby Face (Green, 1933), Wed, 4:15, 7:30. *Greenberg (Baumbach, 2010), Thurs, 3, 7, and Please Give (Holofcener, 2010), Thurs, 5:05, 9:10. *Midnites for Maniacs Bullies Getting Bullied,” *Revenge of the Nerds (Kanew, 1984), Fri, 7:30; **The Outsiders: The Original Cut** (Coppola, 1983), Fri, 1983; and **Class of 1984** (Lester, 1982), Fri, 11:45. *Harryhausen 90: Day One,” *The 7th Voyage of Sinbad (Juran, 1958), Sat, 1:30, 7:30; **Jason and the Argonauts**, (Chaffey, 1963), Sat, 3:20, 9:15; and **The Golden Voyage of Sinbad** (Rossa, 1973), Sat, 5:25. *Harryhausen 90: Day Two,” *Earth vs. the Flying Saucers (Sears, 1956), Sun, 1:30, 7, 20 Million Miles to Earth (Juran, 1957), Sun, 3:10, 8:45; and It Came From Beneath the Sea (Juran, 1957), Sun, 5:15

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St. San Rafael; (415) 454-1222 www.cafilm.org. \$6.50-10.25. **The Girl Who Played With Fire** (Alfredson, 2009), call for dates and times. **Lebanon** (Maoz, 2009), Aug 20-26, call for times. **Everything Strange and New** (Bradshaw, 2009), Sun, 6:30. With filmmaker Frazer Bradshaw and star Jerry McDaniel in person.

“FILM NIGHT IN THE PARK” This week: **Creek Park**, 451 St. Francis Drake Blvd., San Anselmo; (415) 272-2756, www.filmnight.org. Donations accepted. **Notorious** (Hitchcock, 1946), Fri, 8; **Coraline** (Selick, 2009), Sat, 8

MECHANICS’ INSTITUTE 57 Post, SF; (415) 393-0100 (reservations required), \$10. *CinemaLit Musicals With a Message,” **Chicago** (Marshall, 2002), Fri, 6

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. *Akira Kurosawa Centennial,” **Dersu Uzala** (1972), Wed, 7. **The Quiet Duel** (1949), Thurs, 7; **Ran** (1985), Sat, 5:30 and Sun, 7:30. *Viva La Revolución: Celebrating the Hundredth Anniversary of Mexico’s Revolution,” **Let’s Go With Pancho Villal** (de Fuentes, 1935), Fri, 7; **La soldadera** (Bolaños, 1966), Fri, 9. *Modernist Master: The Cinema of Frances Ross,” **To Forget Palermo** (1990), Sat, 8:30. *Film on Film Foundation Presents,” **Endless Love** (Zeffirelli, 1981), Sun, 4

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **The Killer Inside Me** (Winterbottom, 2010), Wed-Thurs, 7, 9:20 (also Wed, 2). **Joan Rivers: A Piece of Work** (Stern and Sundberg, 2010), Fri-Sat, 7:15, 9:15 (also Sat, 2). **Blank Slate** Sun, 4 (free admission). **Get Him to the Greek** (Stoller, 2010), Sun-Tues, 7, 9:20 (also Sun, 2).

ROXIE 3117 and 3125 16th St. SF; (415) 863-1087, www.roxie.com. \$5-11.50. **Alamar** (González-Rubio, 2009), Wed-Thurs, 7:15, 8:45. **Louder** (Hausner, 2009), Wed-Thurs, 7, 9. *Not Necessarily Noir,” **The Creeping Unknown** (Guest, 1956), Fri, 5:45, 9:15; **Invasion of the Body Snatchers** (Siegel, 1956), Fri, 7:30, 11:13. **West Street** (Leacock, 1962), Sat, 2:15, 6:15, 10:15. **Mirage** (Omyrnyk, 1963), Sat, 4, 8. **The Strange One** (Garfield, 1957), Sun-Mon, 8 (also Sun, 4); **Something Wild** (Garfield, 1961), Sun-Mon, 6, 10 (also Sun, 2); **Terror in a Texas Town** (Lewis, 1958), Tues, 6:15, 9:50; **Day of the Outlaw** (De Toth, 1959), Tues, 8.

VIZ CINEMA New People, 1746 Post, SF; www.vizcinema.com. \$10. *Bay Area Filmmakers Series Vol. 2: Junichi Suzuki War Documentaries,” **Toy’s Camera** (2008), Wed-Thurs, 12:50 and 5, 4:42. **Live With Honor, Die With Dignity** (2010), Wed-Thurs, 2:50 and 7. *Kurosawa On Sword Battles: Samurai Saga Vol. 2,” **Seven Samurai** (1954), Fri, 7; Sat, 1, Sun, 3:30; **Rashomon** (1950), Sat and Mon, 7; Sun, 1; Aug 24-25, 5; **Yojimbo** (1961), Mon, Aug 27, and Aug 31, 4:30; Tues and Aug 26, 7, Aug 28, 1:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. *Something From Nothing: Films on Design and Architecture,” **Rem Koolhaas: A King of Architect** (Heidingsfelder and Tesch, 2008), Sun, 2. **8PM**

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FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329002-00 The following person is doing business as **51st State**, 455 Arlington St San Francisco, CA 94131. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 7/22/10. Signed Francesca Salcido. This statement was filed by Maribel Jaldon on July 12, 2010. **##131372, August 11, 18, 25 and September 1, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329072-00 The following person is doing business as **Psychic Reading by Helen**, 4450 Geary Blvd Apt 1 San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/14/10. Signed Patsy Miller. This statement was filed by Magdalena Zevallos on July 14, 2010. **##13165, July 28, August 4, 11 and 18, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329075-00 The following person is doing business as **Skilled Hire SF**, 7229 Shannon Park Ct South San Francisco, CA 94080. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/19/10. Signed Paul F. Cho. This statement was filed by Maribel Jaldon on August 17, 2010. **##13168, August 4, 11, 18 and 25, 2010**

SUMMONS (FAMILY LAW) CASE NUMBER

FDI10-77625 NOTICE TO RESPONDENT: LUIS ROBERTO GOMEZ OLAYA. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: GLORIA P. ARREDONDO. You have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. NOTICE The restraining orders are effective against both husband and wife until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, San Francisco, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is: Gloria Arredondo 647 Madrid St San Francisco CA 94112 510-921-8036. Notice To The Person Served: You are served as an individual. Endorsed FILED, San Francisco County Superior Court, on June 30, 2010 by Rosa Linda Ponce, Clerk, Rosalinda Ponce, Deputy Clerk. **August 4, 11, 18, 25 and September 1, 2010. ##131370**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329244-00 The following person is doing business as **Haight & Fillmore Whole Foods**, 501 Haight St San Francisco, CA 94117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 7/19/09. Signed Mahana Askandaf. This statement was filed by Jennifer Wong on July 21, 2010. **##13366, July 28, August 4, 11 and 18, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329283-00 The following person is doing business as **GO2STRATEGY LLC, STEM2SPORTS, STEM2HEALTHCARE & SCIENCE, BLACKNEWSTALK.COM, STEM2GOLD TRACK & FIELD TEAM, STEM2, STEM2BOBS, STEM2CAMP, STEM2CONCERN**, 19 Redondo St San Francisco, CA 94124. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 7/22/10. Signed Derek L. Toliver. This statement was filed by Melissa Alt on July 22, 2010. **##13167, July 28, August 4, 11 and 18, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329515-00 The following person is doing business as **Locanda**, 557 Valencia St San Francisco, CA 94110. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Craig Stoll. This statement was filed by Jennifer Wong on August 4, 2010. **##13171, August 11, 18, 25 and September 1, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329515-00 The following person is doing business as **Locanda**, 557 Valencia St San Francisco, CA 94110. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Craig Stoll. This statement was filed by Jennifer Wong on August 4, 2010. **##13171, August 11, 18, 25 and September 1, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329582-00 The following person is doing business as **SKATE-OLIK**, 441 27th Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/10/10. Signed Satva Leung. This statement was filed by Marielynde L. Argente on August 10, 2010. **##13173, August 18, 25, September 1 and 2, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329649-00 The following person is doing business as **GALLERY HILKINS**, 2309 Bryant St San Francisco, CA 94110. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jillian Mackintosh. This statement was filed by Maribel Jaldon on August 11, 2010. **##13175, August 18, 25, September 1 and 8, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0329697-00 The following person is doing business as **TOTAH CONSTRUCTION**, 2201 BRYANT ST., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/13/10. Signed Naim Totah. This statement was filed by Maribel Jaldon on July 13, 2010. **##133174, August 18, 25, September 1 and 2, 2010**

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Date of Mailing: 7/20/2010 Date premises Posted: 7/19/2010 The below-named applicant has applied for a license to sell alcoholic beverages at: **2401 Harrison St San Francisco, CA 94110-2710**. Type of license applied for: **41.01 ON-SALE BEER** - **WINE EATING PLACE** The name of the applicant is: **Flour & Water LLC**. The DBA is: **Flour & Water** Publication dates: **August 4, 11 and 18, 2010 L#13169**

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> women seeking men

EXOTIC, EROTIC LATINA

Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. ♪333832

SEEKS SOUTHWEST ASIAN MALE

SWF, 52, 5'5", blonde/blue, NS, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigmas of life. Seeking southwest Asian man for friendship, maybe more. ♪3434857

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/M, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ♪2681838

HAPPY SUMMERTIME!

SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ♪259476

SWEET AND CARING

Hispanic female, 64, nice-looking, petite, slender, refined, active, seeks Catholic man, 65+, who loves to travel! ♪2861416

SEEKING CARING GENTLEMAN

Attractive WWF, long blonde hair, hazel-green eyes, 5'7", recently retired, Lives in Monterey Bay area. Wishes to meet an educated, honest gentleman for movies, music, travel. Friendship first. ♪265249

BIRTHDAY GIRL

Married WF, 32, wants somebody to shower her with love and gifts for her birthday. Seeking WM, 30-45, for horseback riding, sailing, beaches and more. ♪2231128

STERN BLACK NUANS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ♪309149

BF SEEKS EUROPEAN MAN

My personality, culture, and interests are independent and creative. Looking for a man with an interest in travel, opera, symphony, ballet, museums, festivals and dancing. ♪324660

GOOD TIMES TOGETHER

Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. ♪332829

LET'S LAUGH TOGETHER!

Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s-50s, for friendship first leading to possible LTR. ♪332833

YOU FOUND ME!

SF, 40s, feminine, athletic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. ♪323834

EUROPEAN WOMAN

SF, 50s, NS, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ♪332835

LET'S MEET

SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hardworking and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ♪332973

THE ONE FOR ME?

SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for a man, 40-59, for long-term relationship. ♪332975

LET'S GET TOGETHER

Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. ♪332976

CARING & COMPASSIONATE

SF, 50s, honest, healthy, motivated and hard-working. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. ♪332978

CASUAL DATING

Caring, friendly SF who enjoys dancing, travel, long drives exercise and more, would like to meet a gentleman, 40-59 for friendship and companionship. ♪332201

HOW ABOUT DINNER?

Artistic, caring, classy, honest SF likes travel, shopping, the beach, reading, music and much more. Seeking SM, 40-60, for possible LTR. ♪322207

WARM

LOVING, ADVENTUROUS
Curious, loves people, in depth conversations, nature, travel. Integrity, open mindedness and laughter a must. No smoker, no drugs, non or moderate drinker, I am a Cougar Woman - Are you ready to have fun and love again? ♪332341

I'M WAITING FOR YOU!

SWF, 59, 5'7", 125lbs, NS, likes watching movies, LTR. Interests include: dancing, SM, race open, 55-70, a good listener, financially solvent, good sense of humor, for friendship and possibly LTR. ♪325702

SEEKS THE RIGHT ONE!

SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. ♪331622

YOU WON'T BE SORRY!

SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. ♪331628

READY TO TAKE A CHANCE!

Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! ♪331630

TENNIS ANYONE?

Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who's interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. ♪331632

ISO GENUINE PERSON

Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker; a genuine person, with good heart, who is honest. ♪331680

NATIVE

AMERICAN ISO SAME
Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. ♪331681

> men seeking women

SEEKING FRIEND

Bilingual SM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! ♪202289

TRUSTY, BUSTY, LUSTY...

Fun-loving female partner desired by life-loving, laugh-loving male. I'm handsome, in shape, black hair, blue eyes, legs of steel, extremely large and extra skilled where in counts. I'm successful, educated, mature, generous, adventurous, single. Race/age open. All replies answered. ♪319011

A GENTLE STYLE...

Because I love, SWM, 60, 5'11", handsome, good values, looks ten years younger, seeking woman for friendship, maybe more. Enjoy city walks and going to Marin Co. ♪331919

ARE YOU OUT THERE?

I'm 21, 5'9", 145lbs, with curly/wavy hair, tanned-skinned, thin moustache, and a nice personality. I enjoys going to the movies, walking on the beach, the outdoors, music, and more. Looking for a black African/Caribbean women, but any race is welcome. Visalia, CA. ♪320784

ROMANTIC

AND PASSIONATE
SBM, 51, young in heart and body, seeks SF, 40-55, NS, D/D-for who enjoys travel, Las Vegas, romantic interludes and more. You must know what you want and be sincere. ♪323846

ISO SEXY FEMALE

Seeking a cute, thick, straight-up, top-notch lady, who if this is you, get at this SBM, 41. ♪332148

LET'S GET TOGETHER

SHM, 28, NS, looking for a nice woman, 30-45, for friendship first, maybe more. ♪323726

LET'S SEE WHERE IT GOES

SWM, 6', very muscular, outgoing, spontaneous, healthy, looking for a very outgoing woman, 35-40. ♪324017

ONE NICE GENTLEMAN

Good man, 44, 5'10", looking for hot, sexy ladies to share special occasions with and exchange mutual satisfaction. ♪3325542

GOOD MAN WITH GOOD JOB

SWM, 32, interested in meeting a pretty lady, 27-55, for occasional companionship, maybe more. ♪332574

BUSTY/CURVY WANTED

Attractive WM, 38, fit, clean, discreet, seeks busty, curvy BF for fun and intimate times. ♪326276

LET'S MEET

77-year-old retired Caucasian Christian high school teacher in Daly City wishes to meet and date a retired Caucasian lady for the object of marriage. I don't smoke, I'm a social dancer, play music in bands, own my own home and car and love my cat. ♪328838

CASUAL RELATIONSHIP

SBM, 34, NS, looking for intimate encounters with a sexual, cool female, 21-44. Just looking for some fun? Look no further. ♪329799

A GREAT GUY

Straightforward, intelligent, down-to-earth SBM, 46, medium build, very outgoing, hard-working, enjoys quiet times and free time. Seeking SF, 30-50, for possible relationship. ♪329843

VERY CLASSY GUY

Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. ♪321440

YOU FOUND ME!

Caring SWM, 40s, 5'8", 140lbs, NS, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. ♪331626

CIRCLE THIS AD

SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ♪332831

SANTA ROSA AREA

SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. ♪332974

SEEKING CLASSY FEMALE

Compassionate, hardworking, caring male with good values, 40s, enjoys music, hiking, the beach, coffee shops, walks, working out, camping, travel and dancing. Would like to meet a single lady, 40-49, for LTR. Contact me soon. ♪322202

TAKE A CHANCE

Inhibited, insecure, optimistic, 45, tall, vegetarian, great body, blondish blue, bright, smokes, seeks partner, truthful, hot, trust-worthy, vegetarian, bright, loving, kind, complete communicatrix, available, monogamous. Gemini? ...coffee? ♪328458

LET'S HAVE SOME FUN!

SM, 25 just moved to the Bay Area from Redondo Beach, CA. Looking for some fun, exciting, and interesting people to hang around with. I'm an Engineering student that works really hard and on my time off I like to play really hard! Come join me for some fun. ♪326859

AMBITIOUS MAN

SM, 50s, friendly, goal-oriented, caring, honest, optimistic, with good values, loves music, surfing, beaches, travel, just watching TV. Seeking SF, late 30s-late 40s, who enjoys the same, for LTR. ♪328999

LET'S HAVE FUN TODAY!

Friendly SWM, honest, healthy, motivated, seeks similar women, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. ♪331623

SEEKING POSSIBLE LTR

SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. ♪331624

SEARCH NO FURTHER!

Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, together, beaches, for friendship maybe more. ♪331627

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BOYISHLY CHARMING

Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, hiking, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. ♪331629

LET'S GO OUT AND HAVE FUN!

Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ♪332828

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BI MALE SEEKS SAME

BI married male, 45, health conscious, well built, seeks same, 30-50, for intimacy, passion and fun. ♪332889

> women seeking women

FIRST TIME

Married WF, 32, looking for WF, 25-40, to shower me with gifts and make me her sex slave. ♪324221

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LOAN ME YOUR WIFE

Handsome, easygoing, discreet, polite gentleman, 59, enjoys couples. I am a WM, 6', 190lbs, athletic build, well-hung and BI. I also like dominant women. ♪332423

> tv/ts

SEEKING TS

WM, blond/blue, looking for a TS friend for movies, dinners and occasional fun. Let's get together! ♪316968

ISO TV FOR

INTIMATE ENCOUNTERS

Black/Italian male, 25, tall, sexual, outgoing, dominant, looking for intimate encounters with TVs. Call, let's talk! ♪326434

> kinksters

SUBMISSIVE SUPERHERO

SWM, 50, needs a daring superheroine wannabe to try and rescue me, and an evil villainess to capture us both! ♪301717

ROMANTIC

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Taurus, 5'11", 164lbs, fully employed, wants to wrestle athletic babes. Very youthful at 50ish. Generous. Let's meet for coffee, dinner? Discreet and lots of fun. Sports enthusiast, moderate smoker, passionate! ♪311173

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Female dominant, BBW, computer virgin, in wheelchair, seeks sci-fi geek, techno angel and submissive computer teacher, 21-60, for adult computer entertainment and programming. ♪802472



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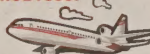
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Mixed marriage

By Andrea Nemerson

andrea@mailtsexcolumn.com

Dear Readers:

I was halfway through an answer to a reader's very interesting question when said reader wrote back and asked me not to. Instead we're discussing fetishes and how they do or don't mesh well with regular partnered sex. The questioner had done everything a body could do to accommodate the partner's special interests, yet the fetish was proving a more powerful draw than the willing, accommodating live body, and the questioner was wondering if there was really room in the relationship for two humans and an object.

Maybe. But moving on, can a person with a very powerful attraction to an inanimate object, a disembodied bodily characteristic, or a specific and inflexible role ever be happy in a relationship with someone who doesn't feel the same way about swim-caps or dirty feet, or who is just going through the role-play motions?

Obviously, people do manage to include a unilateral fetish in bilateral sex. It's no weirder or more difficult to negotiate than one partner liking any other activity more than the other one does: you compromise, you do a little of this and a little of that, you try to make each other happy.

It's actually rare for two people to be independently equally and identically interested in something like rubber or latex or boots or what-have-you, even if they met at the Leather, Latex, and Boots Ball. But if you don't have a fetish or fringe-y interest of your own, you're never really going to get it or even completely believe a partner who insists s/he must have X present or deployed for sex to feel worthwhile or even doable.

I think of fetishes and strong attractions to scenes like BDSM, water sports, or cosplay as readily sharable but not entirely transferable. Some will give it a try out of curiosity or just to be nice and discover they've been carrying an inner submissive or a pirate wench around, corked up like a genie in a bottle. Yay for you if this happens; it is a rare and beautiful thing.

But more often you're going to find a situation where a regular vanilla-type person is taken by surprise at the revelation that a new love interest requires a French maid's uniform and a pair of rubber waders to get off, and is happy to oblige but something is ... off. Gradually s/he realizes that there is a love triangle here and the older relationship is the stronger and more compelling one. Eventually she wonders if the other person would even notice her absence, provided she left the uniform and the waders. Meanwhile, the waders-lover suspects the new partner is only humoring him and thinks the waders are pretty silly or even mildly shameful. Bad feelings ensue.

Communication, of course, is the blah blah blah, but we must remember that ability to communicate one's feelings is not, in and of itself, a cure-all. "I don't want to do that and I think less of you for being so obsessed with it" is, after all, a perfectly clear communication.

Love,
Andrea

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